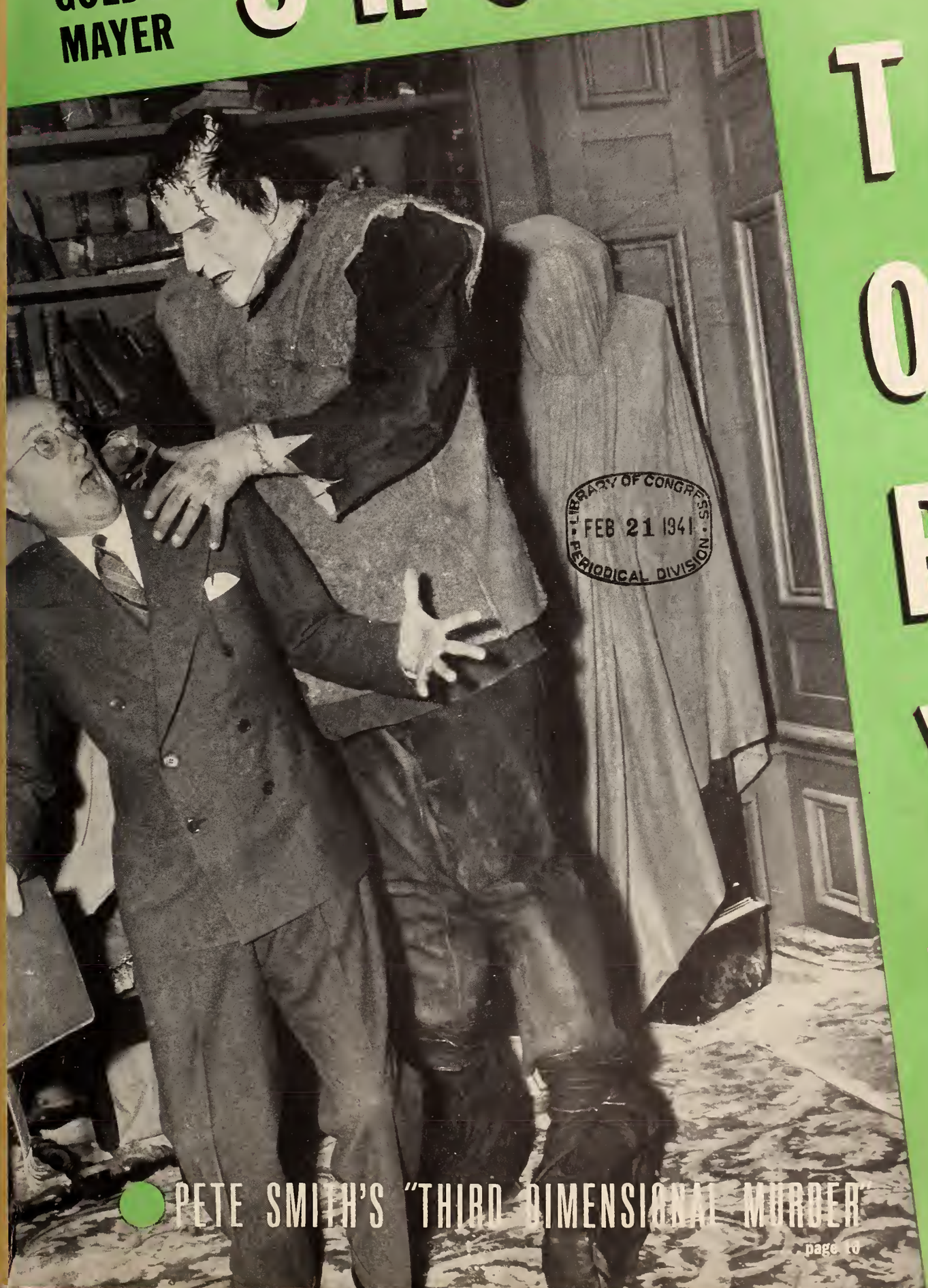
received Feb. 1941

METRO-GOLDWYN-MAYER

SHORTS STORY



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PETE SMITH'S "THIRD DIMENSIONAL MURDER"

page 10

FOUR OUT OF TEN WINS!

The record speaks for itself! There can be no question as to which company won the Quigley Short Subject Annual Exhibitor Vote. The results appeared on Page 21 of Motion Picture Herald, issue of Jan. 11, 1941, as follows:

The Leaders

The leaders of the general featurette poll, the ten which received the highest number of favorable citations, are, in order they placed:

1. .....
2. .....
3. *Crime Does Not Pay*
4. *Pete Smith Specialties*
5. .....
6. .....
7. .....
8. .....
9. *Our Gang*
10. *Passing Parade*

only musical series in the ten-list was War

M-G-M 4
Next Company 3
Next Company 1
Next Company 1
Next Company 1

Leadership means doing the unusual *first!*
Here's M-G-M's newest idea:
Tapping an unexplored field,
Short story masterpieces at last
On the screen—the first is
"THE HAPPIEST MAN ON EARTH"
One of M-G-M's most important steps
In years of short subject leadership.

Get ready for PETE SMITH'S "PENNY TO THE RESCUE," another Prudence Penny cookery comedy in Technicolor. It's swell. Also CAREY WILSON'S "MORE ABOUT NOSTRADAMUS," a sequel to the prediction short that fascinated the nation.

Watch for this great short subject!

"THE HAPPIEST MAN ON EARTH"

featuring

PAUL KELLY
VICTOR KILLIAN

The O. Henry Memorial Award-Winning Short Story

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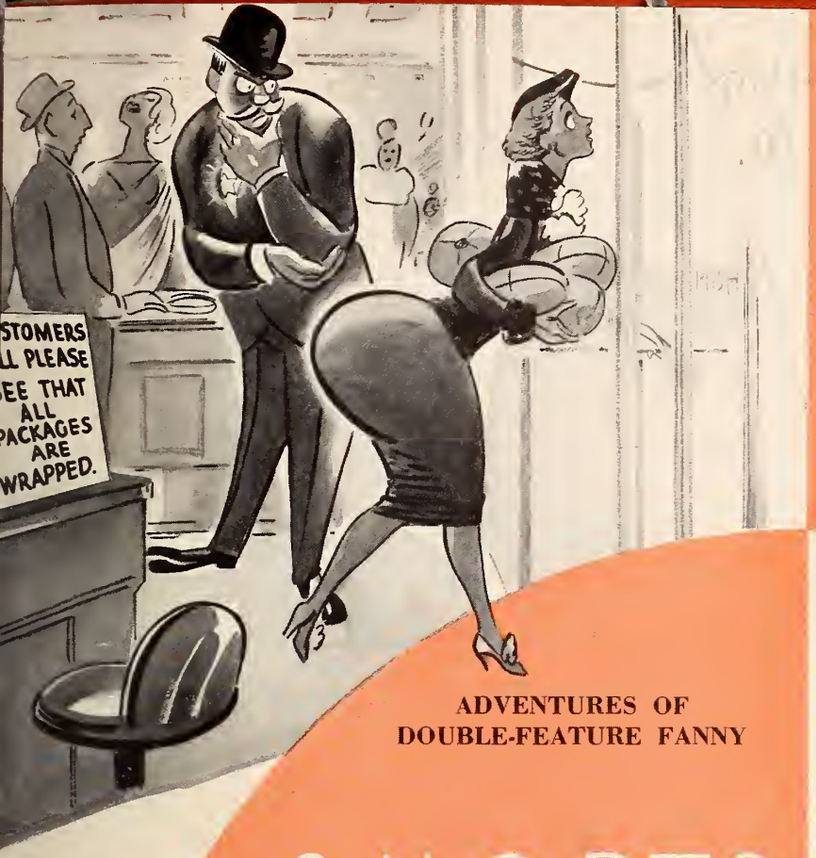

ADVENTURES OF
DOUBLE-FEATURE FANNY

"QUICKER'N A WINK' playing on the current program with 'Escape' is proving a sensation of unusual quality. Comments from our patrons are most enthusiastic. The subject is a rare blending of scientific and entertaining units into an altogether delightful offering that is definitely boxoffice. This is an assured fact based on the number of calls we are receiving to inquire the screening time of the subject."

BRUCE FOWLER, Mgr.
Four Star Theatre
Los Angeles, Cal.

SHORTS FEATURES

SHORT STORY
JAN - FEB 1941

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JEFF LIVINGSTON, Editor
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LEO JR.'S

LION-UP

SPECIAL

THE FLAG SPEAKS — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB.*

CRIME DOES NOT PAY

YOU, THE PEOPLE — Only a democracy dares to examine its political processes. Crime Does Not Pay exposes election racketeering and shows how crooked politicians attempt to perpetuate themselves in power. (21 mins.) *DEC.*

EYES OF THE NAVY — (Not a regular "Crime" series subject but so classified here for release purposes.) A factual "report to the public" of the Navy's all-important air armada, showing the American people that the United States is wide awake in this world of uncertainty and intends to keep on doing business at the same old stand. (20 mins.) *OCT.-NOV.*

SOAK THE OLO — Beware of the pension plan racketeers! Crime Does Not Pay exposes the underworld parasites who prey on the old and weak, exacting one last tribute from those who can afford it least. (20 mins.) *SEPT.*

BUYER BEWARE — Crime Does Not Pay warns of the retail merchants who permit crime to flourish by selling stolen goods to an unsuspecting public, and cautions that cut-rate goods are often costly. (21 mins.) *JULY-AUG.*

WOMEN IN HIDING — Life and death in a maternity clinic . . . The Crime Does Not Pay series exposes the most despicable of all rackets, one whose victims are expectant mothers. (22 mins.) *JUNE*

MINIATURES

THE HAPPIEST MAN ON EARTH — An O. Henry Memorial Award-winning short story becomes one reel of startling screen realism. It is a story of courage which ranks as the biggest little picture in Hollywood history. Featuring Paul Kelly and Victor Kilian. (11 mins.) *DEC.*

MORE ABOUT NOSTRADAMUS — Carey Wilson presents more predictions of the future from an amazing oracle of the past. Nostradamus, 16th century seer, who foretold the rise of Hitler and the fall of France, now is shown to have predicted America's entrance into the war and Germany's defeat. (11 mins.) *OCT.-NOV.*

THE GREAT MEDDLER — Carey Wilson pays tribute to Henry Bergh, founder of the A.S.P.C.A., who devoted his life to making this man's world a better place for animals to live in. (10 mins.) *OCT.-NOV.*

RODEO DOUGH — It's Rodeo time at Palm Springs and a galaxy of Hollywood stars are there, so are the two dizzy damsels who discover to their dismay that all bulls are not Ferdinands. (10 mins.) *SEPT.*

SERVANT OF MANKIND — The history of invention is the history of man's progress through the ages. Here is the story behind one of the greatest of all inventors — Thomas Alva Edison. (9 mins.) *APR.-MAY*

OUR GANG COMEDIES

KIDDIE KURE — Disdaining all prescribed methods of curing hypochrondia, the Our Gang kids practically drive a patient crazy, but effect a cure in one afternoon even though the doctor had given up years before. (11 mins.) *DEC.*

FIGHTIN' FOOLS — The Our Gang youngsters get into a scrap with another gang and agree to settle the matter in the latest fashion — war! By the use of ingenious weapons they manage to rout the foe. (11 mins.) *DEC.*

GOIN' FISHIN' — The Our Gang kids decide to go fishing, but after arousing the ire of a cop, the anger of a bus driver and the dismay of his passengers, they decide there is no place like home. (10 mins.) *OCT.-NOV.*

GOOD BAD BOYS — The Our Gang kids, after being falsely accused of theft, try to lead a life of crime. After a few harrowing experiences with the police, they conclude that crime does not pay. (11 mins.) *SEPT.*

WALDO'S LAST STAND — Unable to understand why their "night club" lacks patronage, it suddenly dawns on the Our Gang kids that all possible customers are part of the show. (11 mins.) *SEPT.*

THE NEW PUPIL — Alfalfa and Spanky find to their great discomfort, that they can't "jilt" one "woman" for another without suffering the direst consequences. (11 mins.) *APR.-MAY*

ALL ABOUT HASH — Not only can the Our Gang kids solve their own problems, but they can also be counted upon for some practical fatherly advice when their parents are in trouble. (11 mins.) *MAR.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

PETE SMITH SPECIALTIES

PENNY TO THE RESCUE — Here's an epic problem with an epicurean solution. Pete Smith presents Prudence Penny, famous home economist, who shows how a marriage growing cold can be saved on a kitchen range. Featuring Sally Payne and Billy Newell. (10 mins.) *DEC.*

SEA FOR YOURSELF — There's something fishy under the sea and Pete Smith's gone down to investigate. He comes up with a brand new sport for hardy athletes — spearing fish under water. (10 mins.) *DEC.*

WEDDING BILLS — You can bill and coo 'til the bills come due, claims Pete Smith, who finds that marriage may be a bed of roses but, to a couple who has to live on a budget, it will only be a thorn in the side. Featuring Sally Payne and Billy Newell. (10 mins.) *OCT.-NOV.*

QUICKER'N A WINK — Action too fast for the human eye caught in "frozen motion" by Stroboscopic photography at the rate of 2,000 pictures per second. Here's the screen's most sensational development since the advent of sound. (9 mins.) *SEPT.*

PLEASE ANSWER — In his third "What's Your I.Q.?" Specialty, Pete Smith, sound track professor, presents another quiz reel concerning things you ought to know. (9 mins.) *JULY-AUG.*

SOCIAL SEA LIONS — Pete Smith presents a family of sea lions who desert their regular habitat to see how those other lions live . . . the social lions. (10 mins.) *JULY-AUG.*

FOOTBALL THRILLS OF 1939 — Pete Smith's annual digest of U. S. gridiron classics, including 14 major games from coast to coast in one thrill-packed, breath-taking reel. (9 mins.) *JULY-AUG.*

CAT COLLEGE — From the safety of the sound track, Pete Smith presents Clyde Beatty, world's greatest lion trainer, who conducts a course for co-eds in the care and training of lions. (9 mins.) *JUNE*

SPOTS BEFORE YOUR EYES — If last night's gravy doesn't look well on you today, look to Pete Smith. This time he's an expert at removing stains from everything—except reputations. (10 mins.) *APR.-MAY*

FITZPATRICK TRAVELTALKS

OLD NEW ORLEANS — On a visit to Louisiana, James A. FitzPatrick films the old section of New Orleans. He photographs the Spanish shrine of Gabildo, the old French market, historic City Park, Pirates Alley and other interesting sites. (9 mins.) *DEC.*

BEAUTIFUL BALI — FitzPatrick takes his Technicolor cameras to the South Seas and photographs the isle of Bali. There he films a native market place, a Balinese orchestra, Temple dancers and many other scenes. (9 mins.) *DEC.*

OLD NEW MEXICO — Depicting in Technicolor scenes from the desert country of New Mexico, James A. FitzPatrick films the capital, Santa Fe, ruins of ancient Indian pueblos, the Navajos, Kit Carson's grave and other interesting sites. (9 mins.) *OCT.-NOV.*

THE CAPITAL CITY, WASHINGTON, D. C. — Highlights of the Capital City are portrayed in Technicolor. FitzPatrick films the Washington monument, the Capitol buildings, the embassy and legation buildings of several countries and many other sites. (9 mins.) *SEPT.*

SUVA, PRIDE OF FIJI — To the South Seas goes James FitzPatrick to film the capitol of Fiji, the ancient ceremony of fire-walking, picturesque native houses and other interesting sites. (9 mins.) *JUNE*

MODERN NEW ORLEANS — Views of the capital of Louisiana are depicted showing the city's famous harbor, airport, university and many other interesting sites. (8 mins.) *APR.-MAY*

Short Notice!

"WHISPERS" is the final title of John Nesbitt's Passing Parade subject reviewed in the December issue under the title "Dark River."

PASSING PARADE

WHISPERS — (Formerly titled "Dark River") — Small town gossip is big business now . . . The Passing Parade shows how people's love for idle chatter has created a new advertising media and a potent political weapon — the whispering campaign. (10 mins.) *DEC.*

AMERICAN SPOKEN HERE — John Nesbitt's Passing Parade explores the history of American slanguage and finds that, like folksongs, it tells the history of the country. (10 mins.) *OCT.-NOV.*

DREAMS — The Passing Parade investigates the strange phenomena of the subconscious mind and tells of some cases in which dreams have played important parts in men's lives. (10 mins.) *OCT.-NOV.*

UTOPIA OF DEATH — The Passing Parade presents the strange story of a vanishing race. Mexico's Seri Indians have lived thousands of years to achieve their "heaven on earth" . . . today they live to die. (10 mins.) *SEPT.*

TRIFLES OF IMPORTANCE — John Nesbitt's Passing Parade depicts three trivial incidents which have had overwhelming effect on the customs and careers of men. (10 mins.) *JUNE*

THE BARON AND THE ROSE — (Formerly titled "The Red Rose") — A strange tale of a strange man — John Nesbitt tells of a brawny blacksmith in whose hands were moulded the most delicate works of art. (11 mins.) *APR.-MAY*

A WAY IN THE WILDERNESS — The Passing Parade unfolds the thrilling story of Dr. Joseph Goldberger, immigrant physician who discovered the cure for the South's most dreaded disease — pellagra. (10 mins.) *APR.-MAY*

THE HIDDEN MASTER — Is today your lucky day? . . . John Nesbitt's Passing Parade depicts the powerful role fortune plays in moulding the careers of men. (11 mins.) *APR.-MAY*

M-G-M CARTOONS

MRS LADYBUG — In this Technicolor cartoon a spider disguises himself as a maid to gain access to a Ladybug's home for the purpose of eating the inhabitants. But the little bugs turn the tables and destroy him. (8 mins.) *DEC.*

THE LONESOME STRANGER — Mellerdrama in the Wild West. A Technicolor cartoon depicting the hazardous adventures of the Lonesome Stranger in pursuit of the worst of all bad men . . . the Killer-Diller Boys. (9 mins.) *OCT.-NOV.*

GALLOPIN' GALS — A Technicolor cartoon depicting the inside story of the lives of all the "gal" horses entered in the Derby. Included is Maggie, the ugly duckling horse, who overcomes handicaps, psychological and physical, to win the race. (8 mins.) *OCT.-NOV.*

PAPA GETS THE BIRD — Once again the Bear Family appears on the screen in a Technicolor cartoon. This time Papa attempts to give the family canary a bath, but manages instead to get soaked himself. (8 mins.) *SEPT.*

THE HOMELESS FLEA — A Technicolor cartoon depicting the adventures of a little flea whose only desire in life is to find a comfortable home on the back of some nice friendly dog. (8 mins.) *SEPT.*

THE BOOKWORM TURNS — Many things can (and do) happen in a library when Poe's Raven and Stevenson's Dr. Jekyll and Mr. Hyde try to outsmart a learned bookworm. A Technicolor cartoon. (9 mins) *JULY-AUG.*

ROMEO IN RHYTHM — Streamlining Shakespeare's Romeo and Juliet in a Technicolor cartoon. Portraying the immortal balcony scene to the tempo of a deep South revival meeting. (8 mins.) *JULY-AUG.*

THE MILKY WAY — The famous fairy tale of the three little kittens who lost their mittens comes to the screen in a Technicolor cartoon depicting their adventures in the Milky Way. (8 mins.) *JUNE*

TOM TURKEY AND HIS HARMONICA HUMOINGERS — Concerning the plight of Mr. Turkey when his "general store harmonica band" keeps the town awake and arouses the wrath of all the local hens. In Technicolor. (7 mins.) *JUNE*

SWING SOCIAL — Depicting in Technicolor a Sunday morning swing session among the many fish that live down at the bottom of the sea. (8 mins.) *APR.-MAY*

A RAINY DAY — Another Technicolor cartoon starring the Bear family. This time it's Papa Bear's adventures with a bolt of lightning while trying to repair a leaking roof. (7 mins.) *APR.-MAY*

A Few SHORT Words by

ELIZABETH COPELAND, Motion Picture Editor of the *Richmond News-Leader*, Richmond, Virginia

THERE is nothing I'd like to see better than the discontinuance of a certain type of short subject and nothing I'd regret more than the cessation of the manufacture of others. I don't believe in the double feature for any reason and we in Virginia are fortunate, I think, in not using that kind of screen entertainment. A good short subject is a genuinely valuable contribution to any good motion picture, but a short subject that is out of place on the program or dull and insipid can almost ruin the memory and enjoyment of an otherwise excellent feature. I often plan my reviewing to miss the short subjects unless I know they will be worthwhile. I have found by long experience that my whole attitude toward the feature has been spoiled by seeing a very poor short subject.

Those that I particularly object to are the slapstick comedy variety. I will not mention names, but I have seen some of the foremost comedians lend themselves to this type of exhibitionism and the result has been quite as bad as the same type of stuff from poor performers. I can safely say that I have never seen a comedy short subject in the last ten years that I considered anything above poor.

Another type of short subject that annoys me is the vest pocket musical or the presentation of a well known dance orchestra doing a few of its better numbers. I have never been able to conjure up anything better than a blase sigh at the recollection of one of these jewels and I have never seen one that I did not feel was a waste of time for everybody concerned.

What I do like and consider practical as well as interesting, entertaining and worthwhile are the color cartoon, the historical featurette and the travelogue. I don't know in which category to place the Pete Smith shorts, but I would like to have them at the top of all three of the latter lists. I have never seen a color cartoon from the hand of Disney, Harman, Ising, Paul Terry, Max Fleischer or any of them, which I did not enjoy wholeheartedly and think delightful all around. I have never seen a historical featurette that I did not yearn to see more on the same order and consider excellently done. I have traveled to my heart's content to all parts of the globe by way of movie travelogues and have seen more, I believe, than my own eyes would have shown me. There has never, in my opinion, been a March of Time that was not highly fascinating and educational.

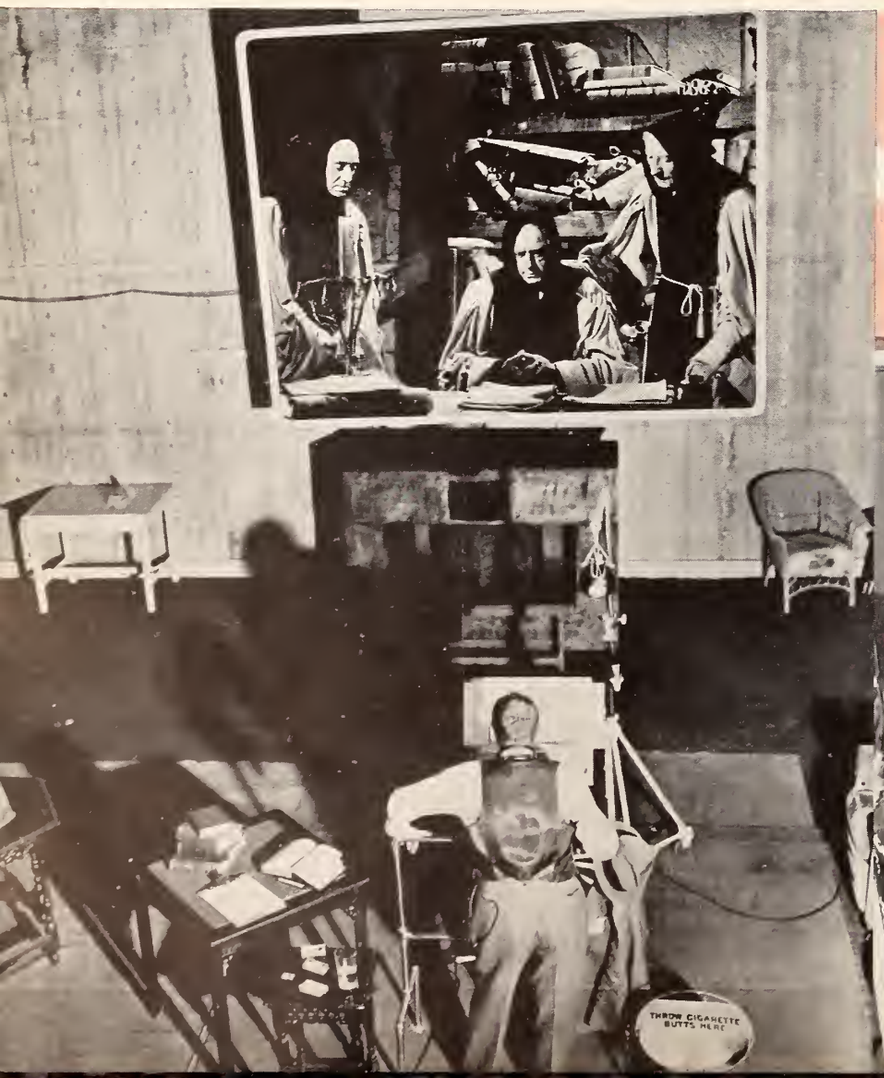
I am convinced that in these latter fields, the short subject can not only find an even greater scope than it has in the past, but can be immeasurably more valuable to the public in general, especially in schools and all other educational institutions. I believe that it can become the best medium of education in the movies and that the short subject has only scratched the surface of its potentialities in that regard. I believe that for this purpose, the best resources in the world would not be too great to be encompassed by the short feature and I hope we see more and more of them, provided they do not enter the field of the farce, the jazz orchestra, the musical comedy or the parody.

1. Preparation of his off-screen narration for his latest subject "More About Nostradamus," begins in Carey Wilson's office where he goes over photostatic copies of Nostradamus' book, "Prophetic Centuries", dictating notes and comments to secretary, Doris Comer.

2. With a rough outline in hand Wilson runs the silent film through a movie-ola to determine the approximate length of his remarks for each scene.

Talking Pictures

Saga of the soundtrack starring Carey Wilson who is heard but not seen in M-G-M Miniatures.



3. Then, with the picture projected in front of him, he watches it as he times his talk so that it precisely fits the action on the screen.

4. Finally, on a sound stage, he speaks into a microphone and his narration is recorded on film which is then attached to the picture.

What's all the Mystery About?

After his first "Nostradamus" short was released Carey Wilson was deluged with letters asking—nay, demanding—proof that the 16th Century seer was more than a figment of his fertile imagination. Now, coincidental with the release of "More About Nostradamus," he presents facts and figures about the amazingly accurate prophet, thereby saving a lot of postage, not to mention his reputation.

By CAREY WILSON

RECENTLY there has arrived in public interest a man named Nostradamus, allegedly a human being who could and did prophesy the future. In addition to many thousands of queries as to what Mr. Nostradamus predicted, (quite a few people have asked me how he felt about the stock market for 1941) has come a rather plaintive wail to the effect that who ever *heard* of Nostradamus! That if he ever *did* exist he was most likely a partially imaginary figure at least! Or, that if *I* didn't invent him, someone else *did!*

Listen, my children, and you shall hear to the contrary!

What's all the mystery about this man Nostradamus? Please note that I *didn't* say the mystery about the now heralded and discussed predictions of Mr. Nostradamus! But letters pour in on me, now that I am preparing a second motion picture about the gentleman, and people skeptically demand to know why nobody ever heard of him before. That's not my fault! Nostradamus is not a legendary, mythical or even mysterious person. He was an honest-to-goodness living breathing man. We know far more about him than we know about a gent named William Shakespeare!

About Nostradamus, for instance, we know many amazingly intimate details. Michel de Nostradamus was born at St. Remy, a town of Provence, in France about noon on Thursday, the fourteenth of December in the year 1503. His father was James (or maybe Jacques) Nostradamus, a notary of the town of St. Remy, probably in better than ordinary circumstances. His mother was born in St. Remy, her name was Renata.

Young Nostradamus was sent to School at Avignon. Of the nature of his studies there, I can discover little. This is greatly to my disappointment, because it was pretty apparent that Nostradamus studied some weird and wonderful things. Suffice it to say that from the Avignon font of learning he went to the famed University of Mont Pelier.

At that time the Great Plague made such demands on physicians that Nostradamus was sent, before completion of his course, to medicate several towns including Bordeaux, where he began his practice under the dire necessity of the epidemic that killed half the population of Europe.

With an irony that seems at once lifelike as well as dramatic, Nostradamus' own wife and two children were victims of the horrible disease while he was out in the highways and byways curing comparative strangers. On his return home his little family was dead. One can hardly blame him for a certain bitterness. And here the several different renditions of his life seem to converge into the fact that he abandoned all thoughts of any further career and became a wanderer over the face of the earth. I have considerable foundation for the premise that he resolved to devote himself to a lifelong study of physical and metaphysical things that might help him to *predict the future!*

One of Nostradamus' first predictions was that King Henry II would die of a grievous wound in the eye administered through the bars of a golden cage. This caused considerable laughter. But laughter ceased several years later when Henry did die of a wound in the eye caused by a rival's lance in a royal tournament, the lance penetrating between the bars of Henry's armorial helmet which was made of gold. Nostradamus predicted, further, that all three sons of Henry II would sit on a throne. They all did—but it was the same throne, the throne of France, for the boys died in rapid succession after ascending it.

From this time on Nostradamus seems to have achieved sufficient public acclaim and royal patronage for life to have eased up a bit. We have records of many royal and ducal persons calling on him to be closeted for private investigation of the future, leaving after dropping off the trifle of a hundred golden crowns as a fee. Now, I don't know exactly how much honest-to-goodness cash money there is in a hundred golden crowns, especially if it is contained within a velvet purse embroidered with royal insignia, but a hundred golden crowns sounds like a much higher price than is charged by any of the fortune-tellers I ever encountered. So Nostradamus must have been *good!*

He died at Salon on July 2 in 1566 after having predicted the exact hour and place of his demise, leaving behind a collection of prophecies, consisting of one thousand verses of four lines each, combined in a book called *"Prophetic Centuries."* If you will check upon those verses relating to times that have already passed — (his chronological identifications are very clear) — and you'll find some astounding things. He forecast the existence — and characters — of Louis XVI and Marie Antoinette, saw the French Revolution and its consequences, specifying that the fugitive King and Queen would be captured in the Forest of Varennes by a storekeeper who would recognize the King and cause his arrest.

He gives us in advance a very apt picture of Napoleon, right down to his banishment and death on "a great rock."

He completely visualized the first World War even mentioning its controversy as to whether or not the German should be driven right back to Berlin rather than their surrender accepted. In this connection he uses the word "unfortunately." Some people today agree with him.

We have now completed the filmization of Nostradamus' present-day ideas. When I mention his statement that, in this new conflict, the English children shall be moved to the inner parts of the land, you may believe that we are finding astounding things indeed.

His sixteenth century description of a modern tank is unbelievably vivid. He foresaw the airplane, the submarine, flame-throwers, torpedoes — but, doggone it, I just realized I'd never checked up to find out if he forecast the jolly old cinema.

Does this seem all too fantastic? Well I'll give you a chance to check up on me. You may go to the Chapel at Salon, if you like. You may go to the British Museum, to the New York Public Library, to a half dozen other great public libraries and museums in America, and see all these verses and many more. Anyway, one gent actually made a proposition to split the proceeds of a campaign in Wall Street — I was to put up Nostradamus' brains and he was to put up his own money — and we were to split the profits 90-10. I was to get the 10!

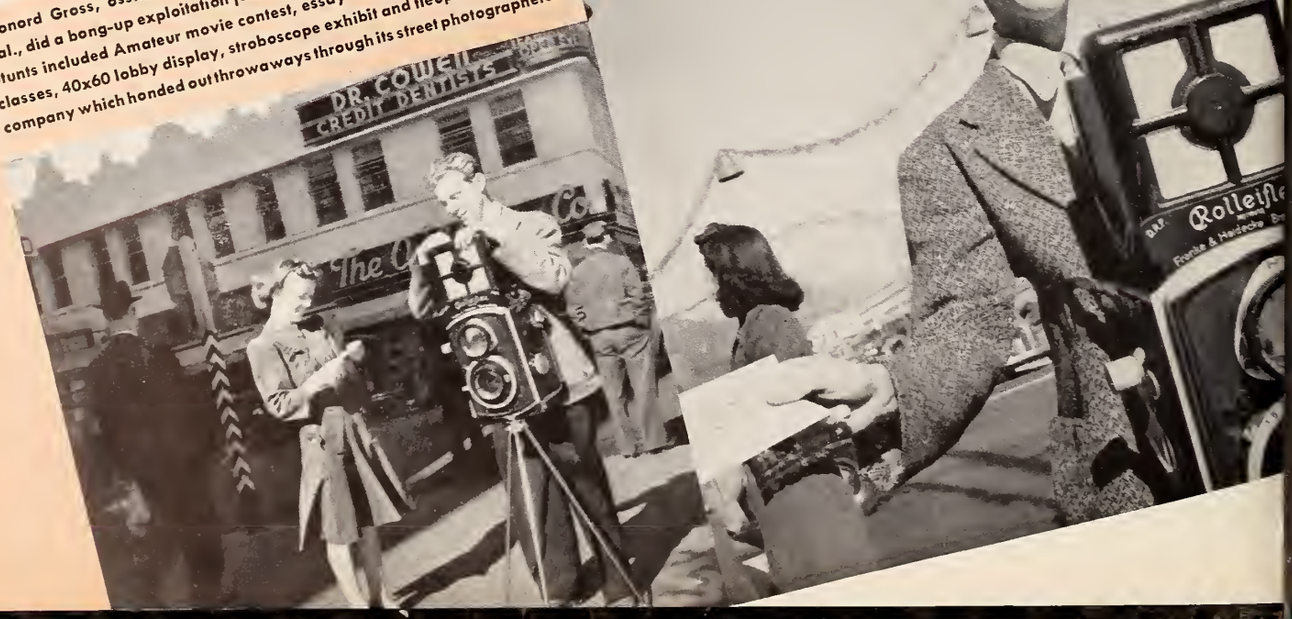
Perhaps I should close this treatise with one further titillation of your curiosity. Mr. Nostradamus predicted the rise of Mr. Hitler, and he mentions that Mr. Hitler would preach a return to the "ancient Germanic pagan gods." If you've read or heard Mr. Hitler's speeches, that will sound familiar.

Short Snaps

Shorts Sell Seats—Here's How They Sold The Short.

Walter Seligman, manager of Loew's Criterion Theatre in Times Square, New York, billed his feature picture and the two-reeler "Eyes Of The Navy" as a "giant two-hit show," giving short and feature equal billing in the lobby and on the marquee.

Leonard Gross, assistant manager, Fox Alexander Theatre, Glendale, Cal., did a bang-up exploitation job on Pete Smith's "Quicker'n A Wink." Stunts included Amateur movie contest, essay contest for school camera classes, 40x60 lobby display, stroboscope exhibit and tieup with camera company which handed out throwaways through its street photographers.



In time of war the first casualty is truth . . . John Nesbitt tells the timely story of a valiant underground newspaper which broke through the heavy-handed censorship of the German invaders to tell the truth to the Belgian people.

BURIED in a recent issue of a New York newspaper whose headlines were devoted to bombing raids and desert warfare, was a small paragraph which told that "La Libre Belgique," secret Belgian newspaper distributed during the last war, had resumed publication. The item was of seeming insignificance, yet it is responsible for John Nesbitt's latest Passing Parade short for Metro-Goldwyn-Mayer. For the story behind the story is a stirring document of a little people whose will to live at peace and in freedom could not be bent by the iron heel of a powerful invader.

The film, titled "Voice of Liberty," relates that in 1914, just as today, the Belgian people found their land overrun with German troops, their liberties suppressed, their newspapers banned or forced to print what the invaders told them to. Only from a tiny little paper, hardly more than a leaflet, could the people learn what was actually going on in their own country. For three years they had found "La Libre Belgique" baked in loaves of bread, wrapped in packages or left on their doorstep. Every issue urged them to carry on the fight to drive the enemy out of the country. Twenty editors were routed out and shot by the German secret police but others always took up the torch and the paper appeared every week without fail.

Finally, the film shows, in 1917 Lieutenant of Police, Rudolph Von Heinrich, is sent to Brussels by special order of the German Emperor. His orders are to stamp out "La Libre Belgique."

After a wide search of the city, Von Heinrich finally finds the long-safe hiding place where "La Libre Belgique" is being printed . . . beneath a large apartment house. He orders the type spilled, paper destroyed, the press smashed. The seventy-year-old editor, Victor Jourdain, is sentenced to death! The others, caught with Jourdain, are sent to concentration camps.

Naturally it was with great pride that Von Heinrich sent in his report that "La Libre Belgique" had been wiped out, but only a few days passes before he receives a copy of a new edition of the tiny paper. It had found a new editor and a new press. The paper also informed Von Heinrich that "La Libre Belgique" was not just a newspaper. It was the voice of a defiant people, and no one could silence that!

Von Heinrich once again starts on the search of "La Libre Belgique." Calling upon the oldest and surest method of all, he offers twenty thousand dollars reward for information leading to the arrest of the printers and publishers of the paper.

Soon afterward, as might be expected, a traitor does go to Von Heinrich, and, for a few banknotes, tells everything he knows about "La Libre Belgique."

With plans set for the capture, the traitor returns to the hide-out and calls a meeting with the staff of the paper.

In the midst of the meeting, the police burst in and capture all who are there.

Once again Von Heinrich dispatches the word that he has put an end to the paper. It was stopped in good time, too, for now it is the Spring of 1918. But just as Von Heinrich accepts a medal for successfully stamping out the paper, he again receives an envelope — and once more it is a new edition of "La Libre Belgique."

Fred Vogeding appears as Rudolph Von Heinrich in the short; Egon Brecher plays Victor Jourdain; Wolfgang Zilzer and Lotti Palfi appear as Theodore and Madame Plancade, respectively, and Francois Le Fevre is played by Charles Wagonheim. Sammy Lee directed the one-reeler from a screenplay by Doane Hoag.

Exploitation ☆ ☆ ☆

IN THIS thrilling story of a newspaper bringing the truth to the people despite all efforts to crush it, you have a subject that is timely and vital to all newspaper men. A special advance screening for the publishers and executive editors of all local papers is bound to get space for "Voice of Liberty" both in news columns and on editorial pages.

The very title of the film lends itself to timely use by your newspapers. Get promotion managers to use it as the key line in house promotion ads comparing the freedom of the press in this country to that in others.

A good newspaper tieup would be to have the paper invite the journalism class from a local college or high school to be its guests at a special showing of this film.

You might also get your newspaper to invite the Mayor and other public officials to an advance screening. Their comments on the role of the press in a democratic country will make timely, interesting copy.

All patriotic organizations will be interested in your film. Contact their officers, show them the picture and get them to send postcards to all their members.

EVERYONE has seen murder mysteries in the movies. He's read plenty of thriller-diller, hair-raiser books. He's perused with interest stories in his newspaper detailing some fiendish, harrowing adventure. But how many people, themselves, have participated in a nice, juicy murder mystery which has all the trimmings — a haunted house, sliding panels, hairy arms, poisonous spiders and what-have-you?

Now, at long last, the opportunity has come for everyone to get in on the ground floor of a haunted house mystery mellerdrama. This opportunity comes by way of a third dimensional process called "Metroscopix," through courtesy of the copyright owners, Metro-Goldwyn-Mayer Pictures.

M-G-M called in its short maker Pete Smith and said, "Pete, since people are interested in murder mysteries, suppose you go out and get involved in one personally. Film it, and make it mysterious enough to make everyone who views the film a suspect.

"Okay," said Pete, taking out his trusty six-shooter and spinning the barrel with his thumb.

So Mr. Smith lugged his third dimensional camera around until he found the "hauntedest" looking haunted house within a radius of many miles. He set up his tripod, placed his camera on it, munched a ham sandwich and waited. He was destined never to finish that ham sandwich.

Chapter 2

Now, for the benefit of those people who did not see Smith's two previous third-dimensional subjects, it is necessary to leave our hero with his ham sandwich for a moment to discourse on the intricacies of third-dimensional photography. During the showing of Smith's personal murder mystery, titled "Third-Dimensional Murder," patrons, upon entering the theatre, will be given a pair of glasses with one green lens and one red one. To view the film properly the green lens must be in front of the left eye and the red lens in front of the right. Why? Well, a third-dimensional camera can be compared to the human eyes. It is really two cameras in one. Both cameras are focused on the subject to be filmed and, just as your left eye sees objects at a slightly different angle than your right, so does the "left-eye" camera take a slightly different picture than the "right-eye" one.

The film taken by the camera representing the left eye is dyed red. Film from the "right-eye" camera is dyed green. The films are then placed one on top of the other and if the double film is held up to the light two slightly different views of the same scene can be seen.

Now in the human sight mechanism there is a gadget which fuses into one the pictures that each separate eye sees. There is no such gadget in photography, ergo, the green and red glasses are used. When the film is flashed on the screen and the glasses properly placed over the eyes, the green lens in front of the left eye filters out the green film on the screen; the red lens filters out the red.

Therefore, the left eye sees only the red film or what the "left-eye" camera saw. And the right eye sees only the green.

With each eye seeing only that angle of the picture on the screen that it would see in normal sight, that human gadget goes to work and fuses the two pictures into one. This ability to see one picture with two angles gives the illusion of depth. Thus, when a hairy arm reaches out toward the camera, when viewed through the glasses it appears to be clutching at the throats of the audience. Thus, the audience's first concern is not with the safety of the actors in the film but with their own safety.

Shades of Frankenstein!...There's a cannibal beside you, a skeleton in your lap, a spider in your hair...A spear is winging toward your neck...You're caught in the clutches of the third dimension...Everyone participates in this super-shocker mellerdrama...It's the thrill sensation of the year.

Introducing METROSCOPIX

THIRD DIMEN

Chapter 3

Now to get back to Pete Smith who, you will remember, was left rather thoughtlessly in a local haunted house quietly munching a ham sandwich.

We return to find Mr. Smith contemplating his fifth bite into the sandwich. Suddenly, a piercing feminine shriek rents the air, finally ending in a choking gurgle. Pete is frozen with fear. When he thaws out he decides that some investigation is in order. As he creeps stealthily toward the stairway, a small panel slides back and a horrible hand with claw-like fingers reaches toward him . . . closer . . . closer. Suddenly, as they flex to grasp his milk-white throat, there is a warning shout. Pete ducks and runs but the hand keeps stretching . . . out . . . out . . . out of the

screen, across the pit and toward the audience.

Hysterically, Pete presses again another wall. It gives way and he falls down a chute and into a barrel. Squirming out he attempts to flee through a door but discovers that it leads into a closet which is the residence of a skeleton. Annoyed at this unseemly intrusion, the skeleton rips off its head and hurls it. Again Pete ducks and the curious cranium drops into the laps of the audience.

At this moment a wooden Indian wanders into the scene, raises his tomahawk and shakes it threateningly. Our hero rushes to a wall telephone. But his call is interrupted when Frankenstein's monster, who has no use for telephones, rips the instrument off the wall and whams it smack dab into the audience.

With superhuman effort our hero manages to extricate himself from the trap only to fly into the arms of a Zulu cannibal and a black knight in armor. Each is appropriately armed and neither seems to relish Pete's presence. At the mercy of this fantastic bunch of cut-throats even Pete's superhuman energy ebbs. He swoons and his body becomes the target respectively of the Zulu's spear and the knights spiked bludgeon. Both are a little rusty in their aim, however, and no damage is done except to the folks in the audience who catch all missiles that miss Pete's prone body.

Just to show that there's nothing personal about his feelings, Frankenstein's monster turns his attention from Pete and hurls huge chunks of masonry directly at the audience. The monster tops off his brick-bat shower with a cauldron of molten lead. It falls full on Pete's body.

"So then what happened, Pete?"

"So I was killed!"

"Third Dimensional Murder" was directed by George Sidney from a script by Jerry Hoffman.

Exploitation ☆ ☆ ☆

M-G-M's first two third-dimensional subjects were received with tremendous enthusiasm by critic and patron alike. In many cases they received more attention on motion picture pages than did the accompanying features. By all means let your movie critics know of your booking and arrange an advance screening for them as soon as possible. They will do the rest.

"Third Dimensional Murder" is the first third-dimensional subject to have a definite story continuity. It's a real old-fashioned mystery "mellerdrama" complete with clutching hands, skeletons, sliding panels, etc. And since the audience not only sees but participates in the thrills, this angle should be heavily sold. The subject can be advertised as "the greatest thrill sensation in the history of motion pictures." Further along this line, you might dress a ballyhoo man in a skeleton costume and have him parade through the streets with a sign to the effect, "There's a third-dimensional murder brewing at the Soandso Theatre and YOU are going to have a hand in it, etc."

Word-of-mouth publicity will play a large part in bringing patrons to your box-office specifically to see "Third-Dimensional Murder." Audience reaction can be heightened considerably by your arranging to have a few stooges at each performance to shreik loudly enough to be heard by all in the audience.

A good idea for a radio tieup would be to have a local station present an "on the scene" interview with patrons as they leave your theatre after seing "Third-Dimensional Murder." Suggest that comments picked up in your lobby will make an unusually amusing broadcast. Interest can be added by getting a local merchant to offer prizes to the people who best describe their reactions to the film.

Metroscopix will have special interest for students of the motion picture and those with a knowledge of optometry. For publicity purposes, why not let your newspaper act as host at a special screening of your film for classes in local schools of either motion picture study or optometry.

An unusual tieup idea would be to have an eye clinic in your lobby during your showing of this film. It is a well-known fact that thousands of people suffer from the effects of improper vision without knowing it. Most of them just never get around to having their eyes examined. This should be conducted under the auspices of your local optometrists association or thru a very reputable optical concern. All necessary equipment can easily be installed.

EXHIBITORS NOTE:

***Play Sound Loud**—Since the many crashes and effects are intended to be burlesqued, "Third Dimensional Murder" will be more effective if it is played with the fader advanced several points above normal volume*

Sell Tieup On Glasses

Cardboard glasses which are essential to the exhibition of this picture are obtainable from local M-G-M Exchanges. To offset the cost of these glasses, which must be purchased in quantities sufficient to supply every patron, most theatres will want to arrange a tieup in which a local merchant will pay for their cost in return for the privilege of imprinting a brief advertising message on the glasses. As indicated in the photo below, theatres playing the two previous third-dimensional releases were successful in arranging such tieups with all types of products, jewelers and opticians particularly.

GAS TO THE RESCUE

A tieup on the Pete Smith Specialty "Penny To The Rescue" with the American Gas Association should help make this picture the outstanding exploitation short of the year. Similar tieups on two previous Prudence Penny subjects resulted in record amounts of newspaper ad space. The Gas Association has supplied all member-companies with mats of the ad reproduced here. It now remains for exhibitors to notify their Gas Company's advertising manager of local playdates.

A FOOD EXTRAVAGANZA!

● Hollywood's inimitable short subject specialist, Pete Smith, has recruited Prudence Penny, noted newspaper home economics expert, to cook up a batch of intriguing dishes such as even mother never knew how to make. The result is an entertainment delicacy garnished with laughs but filled with helpful hints for harassed housewives—and hungry husbands.

A GLAMOUROUS KITCHEN!

● Significant is the fact that for this film, as in most thoughtfully planned households today, Prudence Penny and Metro-Goldwyn-Mayer chose a modern All-Gas Kitchen. Miss Penny, like many another cookery-wise housewife, knows the special advantages of modern gas ranges, particularly those stunning certified performance models. And M-G-M knows that the silent Gas refrigerator makes it preferable for use in sound pictures. Follow Hollywood's example—go modern with gas!

See the
M-G-M PETE SMITH
technicolor short

"PENNY TO THE RESCUE"

●

SEE the complete display of the most modern gas appliances at

(NAME OF GAS COMPANY)

Our Gang BABY BLUES

DESPITE their youth, the Our Gang kids are gravely troubled by the Chinese situation in their latest Metro-Goldwyn-Mayer comedy, "Baby Blues." There are no international ramifications, however, for the problem is confined to the family of one of the "Gangsters," Mickey, to which a new addition is expected momentarily.

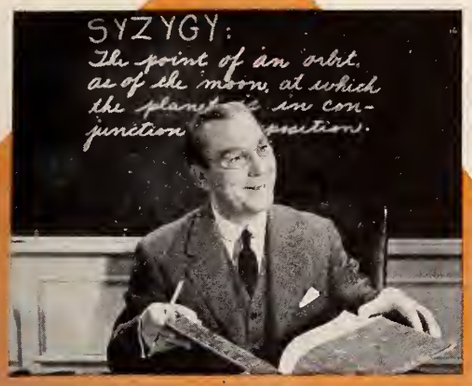
While his Dad nervously paces the floor, little Mickey decides to calm his "nerves" by doing a bit of reading. He reaches for an almanac and stumbles upon the following sentence: "Every fourth child born is a Chinese." Mickey is horrified. With his two sisters and himself, there are three in the family now. That means the new member will be a son of the Orient.

On his way to tell the Gang this amazing news, Mickey decides to acquaint himself with the idiosyncrasies of Chinese babies. He goes to the Chinese section of the city and stops at a restaurant to read the menu on the window. To learn still more about the customs of the Orient, Mickey "borrows" a one-and-a-half-year-old tot and takes him home.

All up in the air about the whole thing, the Gang goes to see the doctor to ask him if he can give Mickey's mother an American baby. But they learn from the receptionist that the doctor has already left for Mickey's home. She tells them the stork is going to meet the doctor half-way to give him the baby. After a trip to the zoo they discover that the stork there has retired and a new bird has taken over.

On the way home, the Gang decides it won't be so bad after all for Mickey to have a Chinese brother. Waiting in front of Mickey's house, they can't decide whether to name the new baby Wun Lung or Lo Wing or Sing Hi Sing Lo. A couple of minutes later, Mickey comes barging out. He says he's leaving home and for good. Whey they ask him why, he explains: "It's worse than I thought it was going to be. The doctor brought twins — and they're all girls! This is the end!"

Edward Cahn directed from a script by Hal Law and Robert McGowan.



Here we go again..Professor Pete Smith, combining his wits and witticisms, presents another brain buster quiz on things you ought to know, but probably don't.

"Quiz Biz"

IN THESE days of the quiz mania we find that what we don't know hurts . . . very much indeed. And our ego takes an awful beating each time we muff that answer to the one "we should'a known."

Now, however, that benevolent sage of the screen, Pete Smith, gives us all a chance to regain our self-esteem with his latest quiz reel for Metro-Goldwyn-Mayer, "Quiz-Biz." In this Specialty, the fourth in his quiz series which has met with nation-wide success, Pete presents a new batch of sticklers. So on with the thinking cap and we're off!

Pete pops the first question. "What is an onion?" Is it a fruit, a species of lily, or a bulbous homo sapien?

After this auspicious start the Professor switches the scene to a man with a dog. He explains that the man wants to weigh the canine, a huge St. Bernard, but can't get him on the scale. How is he to weigh him? Well, that's the next question and there's ten seconds to figure it out.

Well, the time is up and the man still doesn't know what to do, so the commentator star gives him some advice. "First you weigh yourself. Next you pick up the doggie, step on the scale and get the combined weight. Then you deduct your weight from the combined weight and you get the weight of the dog!" Get it?

The third question has to do with the word on everyone's tongue "sabotage." Where did it originate? From a sixteenth century explorer named Henry Sabot? A shoe? An early Dutch name for gun-powder?

Keep that in mind while you try to figure out the next one. What is a "C-H-E-E-T-A-H." Fifteen seconds for this one.

Question number five concerns not a mink, 'cause you know what that is, and certainly not a sink, that's too easy. But a skink! What is a skink? Just ten seconds now.

Ready for the next question? Here it is. Pete explains that there are many different kinds of boats . . . but what is a pickle boat? Is it a torpedo boat? A racing shell? Or a dish containing pickles?

Next you get fifteen seconds to determine how many letters are in the Chinese alphabet. And that's a tough one.

Then comes a real sticker. We find a college professor writing the word "syzygy" on the blackboard. Pete calls upon him to define the word. The Professor reads off what he has just written beneath "syzygy." "The point of an orbit, as of the moon, at which the planet is in conjunction or opposition." Pete says that this is fine, but asks if he couldn't give a simpler definition. Now the professor moves to the dictionary, opens it and reads a "simple" definition. "A group of two coupled feet; applied by some to a dipody, but by others restricted to a combination of different feet, and hence sometimes extended to denote a four-syllabled foot such as the Ionic." Not satisfied with this tidy bit of information, Pete calls for an even "simpler" definition. And he is not content until he has himself, the professor and the audience in a state of clear confusion.

But now to get back to the poor man who is weighing his dog. He is trying to lift that 150-lb. pooch onto his shoulders, and he has finally managed to get the dog up on his hind legs, putting its forepaws over his shoulders. The next step is to make the dog step on the tiny platform of the scale. This done, the man reaches for a penny in his pocket which he drops into the slot. The needle starts to move . . . and it stops at ten pounds! What to do? Looking about in despair, the man finally sees the sign "Out-of-order." Well, he listened to teacher!

Comes now the final question. What side of the street should a man walk on if he is accompanying his lady friend? Should he be on the curb side or the inside?

As shown in the film, a vehicle is liable to drive by and splash mud from the street all over the lady, if the man is on the inside. But on the other hand, if he is on the curb side, the couple are liable to walk by a building that is being plastered and the lady is liable to fall right into the plaster box. If you know the answer to this one send it in, together with one soap bubble or a reasonable fac-simile, and see what happens.

Will Jason directed the one-reeler from a script by himself and E. Maurice Adler.

Exploitation ☆ ☆ ☆

SINCE the quiz fad is so popular throughout the country thoughtful exhibitors will see that "Quiz Biz" gets an important share of attention in newspaper ads, lobby and all other advertising.

Perhaps you can get your local radio station to use a spot announcement of your showing after each of their quiz programs. In return you might offer to use a frame on your screen calling attention to the station's many quiz programs.

Why not get book stores to use window cards with copy to the effect, "Do you know what a 'syzygy' is? The answer is to be found in 'Quiz Biz', etc., also in our complete line of dictionaries and encyclopedias."

Many newspapers carry daily "intelligence tests." Perhaps you can get your paper to use the questions in "Quiz Biz" on one day during your engagement, with proper credit, of course.

A sure-fire space-getter would be to have your paper sponsor a contest between two such organizations as the Rotary and Kiwanis. The film allows time for audiences to answer and referees could be appointed to see that contestants write in their answers during the alloted time.

Respect the Law

All criminals are not of the underworld ilk . . . The Crime Does Not Pay series moves into "respectable circles" to show how minor ordinance violators can be greater menaces to society than gun-crazed killers.

EVERY year the people of the United States authorize huge appropriations to be used by their Government for crime prevention. The public wants protection against the criminals who break every major rule on the statute books. And in the majority of cases they get it.

But it is not those people who violate the major laws and whose crimes result in spectacular headlines and lurid publicity that constitute the only menace to society. The person who condemns the "fiend" of the daily newspaper but himself is negligent concerning supposedly minor rules and local ordinances oftentimes can do more harm than the most publicized killer.

It is this problem with which the newest Metro-Goldwyn-Mayer Crime Does Not Pay short, "Respect The Law," deals. The film swings away from the usual underworld environment and concentrates on the Department of Health.

The story has its setting on the waterfront. The picture opens with Hatch, a waterfront property owner, planning his budget for the forthcoming year. Large sums have to be appropriated for maintenance, including repairs, painting, insurance and the like. One item, however, that Hatch looks upon with disgust is the rat-proofing, required by the Health Department. Hatch estimates this will cost him almost a fourth of his entire expenditures, and for the life of him, he can't see why it has to be done — so temporarily he does nothing about it.

Meantime, Brennan, an attaché of the Health Department inspects Hatch's docks. Seeing they have inadequate rat-proofing fenders, he calls on Hatch personally. But Hatch, a master salesman, wins Brennan over to his side by offering him, at an attractive salary, a job as his "adviser" on matters such as this.

Back at the Rodent Control Bureau, Brennan files his report on Hatch's property and lists eveything in first-class condition. But that was Brennan's mistake. For, because of the faulty docks, rats came down onto the wharves from the ships, carrying one of the world's most dreaded diseases — bubonic plague!

The City Health Commissioner immediately orders his men to pick up any victims and to spread poison grain throughout the quarantined section. He has his inspectors, including Brennan, make a double check of the docks to make sure there is no leak, for if the plague isn't stopped in the infected section, there'll be no stopping it, once it gets started in other parts of the city.

Meantime, an inspector examines the docks supposedly okayed by Brennan and finds they're wide open so far as rat-proofing is concerned. Also, in Brennan's departmental truck deserted near the docks, he finds some half-dozen infected rats.

The next problem is to find Brennan and discover where he picked up the rats.

But Brennan is hiding in Hatch's mountain cabin until the plague "blows over." The Commissioner and Police Lieutenant conclude that Hatch has bribed Brennan, so decide to tackle Hatch for information as to Brennan's whereabouts. Later, the police put on a campaign appealing to Brennan to appear. Newspaper headlines, news reporters and even newsreels carry the word that he is the only man who can save the city from the plague.

Hatch himself is summoned to the Field Hospital by the Health Commissioner and here sees hundreds of sick and dying people. The climax comes when he sees a little child die and its body wheeled into a room with at least two dozen other dead. With the full realization of the havoc he has wrought, Hatch confesses that Brennan is at his cabin.

When the police arrive at the hide-out, they find Brennan has shot himself. The room is strewn with newspapers bearing his name in headlines. On a nearby table is a letter to the police, bearing Brennan's confession and containing the necessary information to prevent the spreading of the plague.

The two-reeler ends with the Health Commissioner explaining that Hatch received a long prison sentence, and bringing to the audience the idea that public welfare must come first before individual gain and selfishness.

Joe Newman directed the two-reeler from a script by Howard Dimsdale.

Exploitation ☆ ☆ ☆

BECAUSE of the title and theme of your film you should have no trouble getting the cooperation of your police department. "Respect The Law" warns that minor ordinance violations can often have serious consequences. Therefore why not arrange with the police chief to have patrolmen issue "summonses" to those people who clutter up the sidewalk, park on the street overnight, etc., advising these law violators that they can cause serious trouble and urging them to see "Respect The Law."

First, of course, invite the police commissioner and his aides to an advance screening and while he's in good mood you might also ask his permission to banner the patrol wagons and tack cards on all police call boxes calling attention to your film. These cards could also be placed at traffic intersections, incorporating warnings to pedestrians.

A ballyhoo idea that's bound to attract attention would be to have a man dressed as a cop and with one arm (using a stick and a glove) stretched out a couple of yards, walk through your town's busy streets. A sign on his back should read: "You can't evade the long arm of the law. See 'Respect The Law,' etc."

Rats play an important part in your picture and can be used in good taste in exploiting it. A couple of mice in your lobby (be sure they're in an escape-proof cage) will get plenty of attention, especially from women. Hang a sign on the cage with copy to the effect, "Don't be frightened, Ladies, these mice are harmless. But see what can happen when others of their breed are not kept under strict control. See 'Respect The Law' etc."

Forbidden Passage

U. S. Immigration Service cracks down on the smuggling racket to stop an army of aliens stealing thru America's back door . . . forbidden traffic in human freight!

ONE OF the most serious problems facing this country, as a result of minority persecutions and the war, is that of granting asylum here to those people who now find themselves without a country.

Because of the urgency of their situation, many honest refugees have resorted to illegal methods to gain entry into the United States. But, as depicted in Metro-Goldwyn-Mayer's latest Crime Does Not Pay short, "Forbidden Passage," the danger in which they place themselves in dealing with alien smugglers is, in most cases, more serious than the menace they are fleeing.

Dedicated to the officers and personnel of the United States Immigration service, the film opens with government men "fishing" bodies out of lagoons along the coast of Florida. All have been wrapped in burlap sacks and weighted down by chains. Investigation discloses the victims are aliens.

Frank Maxwell, Florida District Director of the U.S. Immigration Service and his two inspectors, Daggett and Clements, are looking over the coroner's reports and a teletyped communication fom Washington. They learn that one of the victims had applied abroad for quota entry into the United States, was found eligible and placed on the waiting list. Since there were also Orientals in the weighted sacks, the trio came to the conclusion that these victims were not being smuggled into America from Europe, but from some point in the Western Hemisphere.

Director Maxwell contacts the American Consulate in a European port. The Consul informs Maxwell that he knows nothing about the matter, but, if anything should come up that might lead to a clue, the Director will be notified. That same day in the Consulate, the clerk advises the Consul that Otto Kestler is waiting to see him.

Kestler is a quiet, intelligent Austrian, anxious to come to America to join his wife and son who were fortunate enough to have entered under the quota. The Consul tells him all arrangements have been made for him to go to America, but the only thing is he'll have to wait his turn, and that should come in about a year.

Several days later, the Consul is talking with the Florida Director over the transatlantic phone. The former explains that he has found an immediate vacancy for Kestler, but the latter had already sailed. This provides the Director with his first real clew, so he dispatches both Clements and Daggett to the designated port, with instructions to "keep an eye peeled" for Kestler.

There, at the International Bar, Daggett spots Kestler. He sees the latter led into a back room, where Kestler faces Mersman, ringleader of the smuggling outfit.

Back in his room, Daggett explains to Clements that he saw Kestler enter a door in back of the barroom, but never saw him come out. Disguising himself as a sea captain, Clements goes to the bar, flashes plenty of money in front of the bartender, and asks him if he knows anyone going to the States, and sure enough Clements does meet the "right people."

At the docks, the S.S. Maringo takes on hundreds of "sacks of coffee" before she sails for Florida. After getting under way, some of the sacks are opened — they contain the aliens. In all there are eight, including Kestler and Clements. The skipper tells the group that if everything goes right, they should land in three days.

Meantime, Daggett, returns by plane to the Director's office in Florida. Here, with the Director and his men, they calculate when the Maringo should come in. They can't seize her if she's outside the three-mile limit, so their plan is to let her dock and then go aboard. The group want to make sure this "batch of sacks" isn't dumped over the side, especially with Clements aboard.

When the ship docks the first truck is loaded and leaves. The Director and his men follow it until it comes to the Customs platform. Here they search it, but find only coffee sacks, so pass the truck through. Now the men return to the boat and step aboard to begin the search. But apparently some warning has been received because, after searching the ship from top to bottom and from stem to stern, all that is found is coffee.

The men start to leave. Meanwhile, in a forward compartment are crammed the sacks containing the aliens, with heavy chains wrapped around the bags. Two members of the crew are removing the cover to a sea hatch. This done, they grab one of the aliens and drop him through the hatch, sending the weighted body to the bottom of the harbor.

As the two crew members prepare for their second victim, Clements makes a desperate effort despite the heavy chains and lifts his feet enough to kick against the ship's side. The two men leap on Clements and beat him with the butt of their guns, but his work has been done. The Director and the men, hearing the noise in the forepart of the ship, remove the coffee sacks and discover a wall. They find the door, break it open and burst into the compartment. One crewman is shot by Daggett as he makes an effort to draw his gun against the officers.

The Director removes the aliens from the sacks and chains. When they come to Clements, who now has regained consciousness, he asks if all are present. Clements looks around and reports: "Yes, all except one." With this he looks down and picks up the small photograph of Kestler's wife and son that Kestler always held in his hands.

The two-reeler concludes with a message that all people having relatives or friends in foreign countries desiring to come to the United States, should urge them to be patient and wait their turn. It may save their lives.

Fred Zinnemann directed the short from a script by Carl Ward Dudley.

Abdul the bulbul Ameer . . .

IT CAN never be said of Hugh Harman, cartoon producer for Metro-Goldwyn-Mayer, that he is unwilling to try something new. For example, last year he tried his hand at satire and the result was the highly praised "Peace On Earth." For good homey humor, he developed the Bear family and now, in his latest subject, he directs his energies to adapting for the screen one of the most popular songs of many generations, the story of the feud between, Abdul, the BulBul Ameer and Ivan Scavinsky Scavar.

The cartoon, titled, "Abdul—The Bul Bul Ameer," opens with Ivan practicing his sneer in a mirror. He turns to his stooge whose nod indicates another try. Ivan faces the mirror again, puts on his worst sneer and the mirror shatters. Satisfied Ivan and his stooge leave the room and walk down the hallway. They see Abdul standing in a doorway and the stooge asks him to move aside. Abdul disdains to answer. He just places one foot in the stooge's face and shoves.

Ivan becomes furious. He raises his foot and brings it down with crushing force on Abdul's toes. Abdul screams with pain and holds his foot. Angered Abdul informs Ivan that he has trod on the toes of Abdul, the BulBul Ameer. Ivan, however, is bored, and puffs cigarette smoke in Abdul's face.

Abdul and Ivan draw keen-edged swords and lash away at each other. Suddenly they stop. They toss their weapons away and Ivan shouts, "Fight!" Meanwhile, the news has spread and a huge crowd has gathered to watch the big event. Three screwy reporters, bearing marked resemblance to the Marx brothers, arrive on camel to photograph and broadcast the brawl.

Abdul starts the battle by swinging with a roundhouse right, but Ivan ducks and returns with super-fast lefts to Abdul's head. Ivan then knocks Abdul off his feet as the round ends. In the second round the two fight so fast that they become a blur. Finally Abdul lands a hard looping uppercut and Ivan goes down — out cold. After a few moments Ivan struggles to a sitting position and demands to know if Abdul has had enough.

Enraged at this taunt, Abdul dives at Ivan and they fight on furiously. They roll over and over until they come to an ice pond. Ivan falls through a hole and drags Abdul with him. They continue their fight under water. Slowly they battle their way toward the shore and emerge soaking wet. They fight on ferociously but gradually slow down and finally become frozen solid — monuments to one of the greatest pairs of legendary fighters.

M-G-M CARTOONS

The Prospecting Bear . . . . . .

AND NOW Papa Bear's got a bug! The foolish fat father of Rudolph Ising's popular Bear series is bitten by the gold-bug in the latest M-G-M cartoon, "The Prospecting Bear." And he's off to dig up a fabulous fortune.

Papa and his helper, a small burro, are making their way up a high trail on the brink of the Grand Canyon, tapping rocks with a hammer and listening for an answer. The burro, overburdened with a heavy pack that weaves back and forth as he rounds the bends, is struggling and straining to get up the hill. Papa Bear puts an end to this nonsense when he taps his "helper" on the head with the hammer and shows him that his pack is stuck on the limb of a tree. Once the pack is freed, the ungrateful burro repays Papa's kindness by kicking up his legs and tearing up the mountain in a pile of dust, leaving his prospecting companion covered with dirt and confusion.

But Papa Bear is determined. He starts up the trail again and notices some glistening nuggets around a hole in the rock. Excitedly he rushes over to the spot and examines the nuggets. "G-G-Gold!" He tries to stick his head into the hole, but it's too small. Finally, he squeezes in and discovers it's a gold cave. Back down the trail he runs to meet the burro and undo his pack. Pick in hand, he streaks back up to start digging. With each blow of the pick on the hard rock, poor Papa vibrates from head to foot.

The next step is to dynamite the cave. Twice the bear tries to light the fuse without success. The third time he succeeds and the dynamite explodes — in his face. In his own inimitable manner, Papa manages to blow up everything but the cave. As he carries another can of dynamite to the entrance of the cave, the powder pours into his pants. By mistake, he lights the fuse that leads to his pants instead of the can of dynamite and there's a terrific explosion in his trousers.

His burro friend, meanwhile, has been hungrily munching on a package of dynamite, which burns the prospector up. He gives the burro a swift kick which sends the animal off with an explosion in his innards. As he lands, more blasts lift him off the ground and yet another sends him into the air. Scared, the bear runs toward the cave to hide. He tries to wriggle himself into the hole, but can't make it. Suddenly, the burro streaks in, hits the bear and both fall into the dynamite-loaded cave. The result, of course, is a series of gigantic explosions and a fireworks display which ends the Technicolor one-reeler.

THE mischievous fun-loving Our Gang kids are miraculously transformed into a group of purposeful, serious-minded youngsters in their latest film for Metro-Goldwyn-Mayer, "1-2-3 Go." Dealing with the desire of every man, woman and child to wipe out as completely as possible the danger of traffic accidents, the film carries an important message for children and adults alike.

A baseball game is in progress between the Gang and a visiting team when the short opens. The batter socks a long, high fly and little Mickey, playing the outfield, runs after it, not noticing where he's going, but just keeping his eyes on the ball. He backs across the sidewalk and into the street and just as he catches the ball, he runs directly in front of an oncoming automobile. The driver slams on the brake, but too late . . . Mickey is hit.

The Gang runs to the scene, and Mickey, valiantly holds up the ball, showing his friends that he caught it. They tell him they'd rather lose a hundred ball games than see him hurt. When the ambulance arrives, Mickey is found to have a broken leg and is taken to the General Hospital.

The next day when the Gang calls on Mickey at the hospital, they see a dozen other automobile victims in the ward. Some are so badly injured they won't ever walk again. Mickey explains to the Gang that it really wasn't the driver's fault that he got hit. It was his own mistake in "not looking out." As to the hospital, Mickey says he likes it okay, but he'd hate to be in bed for a long time.

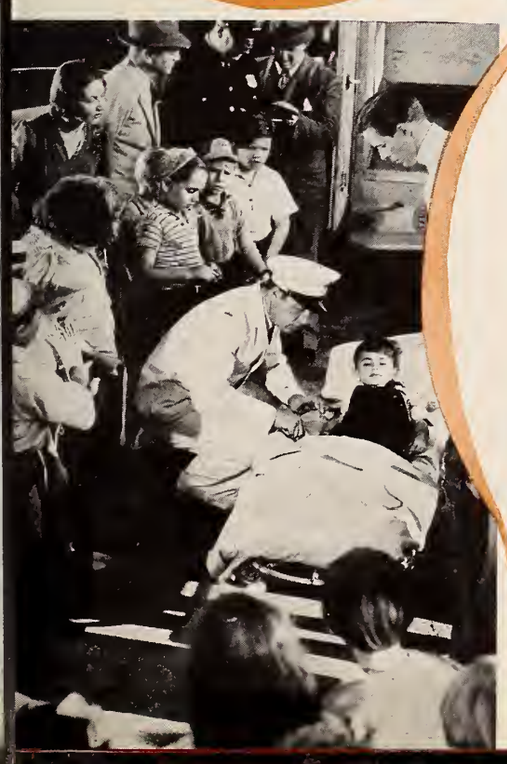
As the Gang leave, they decide it's high time they did something about all these kids getting injured, so Spanky calls a meeting in the clubhouse inviting all the neighborhood kids. At the meeting, Spanky and the Gang organize the "Our Gang 1-2-3 Go! Safety Society." He tells them the rules and regulations and before any can leave the meeting, they have to promise to obey the laws. Spanky explains there should be no more accidents if they follow the rules.

The next day, Darla and a few of her "admirers" are seen walking down the street, sporting the Our Gang safety button. They come to an intersection, count "one" and look to the right, count "two" and look left, count "three" and look behind them, then they say "go" and walk confidently across the street. After them comes an elderly couple. As the man and woman reach the intersection, the man looks to the right, then to the left and counts to himself. His wife stares up at him inquisitively and he explains that he's joined the Our Gang Safety Society.

So successful is the Gang's safety campaign that soon the Board of Education and the Police Department join in thanking them for a decrease in traffic accidents, while newspapers carry the word that the Gang's Safety Society is an excellent achievement. Finally the Chamber of Commerce arranges for a nation-wide broadcast to honor the Gang for organizing the "1-2-3 Go! Safety Society."

Spanky, Darla, Froggy, Buckwheat and Mickey, with his leg in a cast, are all present on the speakers' platform, when the broadcast begins. The Gang is presented with a loving cup from the National Safety Council, amidst the flash of photographers' bulbs. Spanky tells everyone that the real reason for starting the society was because of Mickey's accident, and then everyone requests a speech from Mickey. He declines and turns the microphone over to Froggy, who shouts into the "mike." The first microphone explodes with a puff of smoke and the same thing happens with the next two microphones. And so ends the one-reeler.

Edward Cahn directed the short from a script by Hal Law and Robert McGowan.



Exploitation

YOUR FILM will have particular entertainment appeal to children in primary grades at school. Further, it has an important educational lesson to put over and school officials will recognize its merits. Invite a selected group of teachers and principals to an advance screening of "1-2-3 Go." The chances are that they will *urge* every pupil to see your film.

Most schools have safety patrol groups to protect children crossing streets in the vicinity of the schoolhouse. They usually have some distinguishing insignia such as Sam Browne belts. Why not have a local newspaper invite a whole patrol to an advance screening. It will make a good picture for school pages. Comments of the group on pedestrian problems of your city also will make excellent copy. In return, you might get the safety patrol to hand out throwaways to all children in their school.

You might also have your newspaper invite high-ranking police officials to the advance screening. No doubt they will approve of the "1-2-3 Go" safety idea and will urge all parents to teach it to their children.

Officials of the local chapter of the American Automobile Association is another group that will have a particular interest in your film. It should not be difficult to get them to publicize your showing through their mailing lists.

An important episode in the picture shows the Our Gang kids playing on an empty lot near a busy street, as a result of which, one kid gets hurt. This should be reason enough for municipal playground authorities to go to town on the picture.

You, too, can improve your memory in one SHORT lesson... Don't forget to see Pete Smith's investigations into the art of remembering.

Memory Tricks

LIKE everyone else, Pete Smith, Metro-Goldwyn-Mayer's famous short maker has a hard time remembering all the things he should, names and telephone numbers, for instance, or mailing his wife's letters. Recently he met a man named Harry Kahne, reputed to be the world's greatest memory expert. Pete took some lessons from Kahne and now passes them on to the world via his latest short, "Memory Tricks."

According to the film most people can remember a face they've seen before but often forget the name that goes with it. First thing to do, the short shows, is to associate something with the name. "Kane," for instance, would be easy, just picture a man biting on a cane. "Barker" would suggest a dog, only visualize the man barking like one. If there isn't any picture conception, as in the name "Jones," the last resort is to picture the name lettered on the forehead of the man. Or, if his name is "Waters," to remember it, just make a mental note of water pouring down over him.

Remembering telephone numbers is another difficult ordeal, particularly if the memory is faulty. Since there are thousands upon thousands of various combinations to the ordinary phone number a guess is as good as a wrong one.

The scheme for remembering telephone numbers or a number of things to do is based upon the numbers from one to ten. This, the film shows, is how it works:

For each number, rhyme a noun. One rhymes with bun; two with shoe; three, tree; four, door; five, hive; six, bricks; seven, heaven; eight, plate; nine, swine; ten, hen. The latter can also be used for zero.

Now try it. The telephone number is ADAMS 9563. First memorize the exchange. Then apply the formula. Nine, swine; five, hive; six, bricks; three, tree. All of which winds up in the sentence *"Adams Swine* hides in a *Hive* while *Bricks* fall out of a *Tree."*

Simple? Yes?

The scene changes and the film picks up Mrs. Blimpf (an easy one to remember). She sends her husband off on a number of errands. First he is to have a tooth pulled. Then he must order roses, buy a rolling pin, pick up Junior's bicycle, get his dog from the vet's, buy a tie, hire a cook, get a hammer, pick up his wife's corset and, lastly, get his toupe from the hairdresser's.

Time passes and Mr. Blimpf returns home loaded down with packages. Mrs. Blimpf is sure that her husband has forgotten something and immediately asks him if he saw the dentist. With this, the husband beams and shows a big toothless smile. But that is'nt all. Mr. Blimpf remembered to get everything, and it was easy at that. He just used the old formula.

His first job was to get his tooth pulled, so he pictured the dentist squirming in the bun. Assignment number two was to get some roses, so he pictured roses growing out of a shoe. Next, he had to get a rolling pin, assignment number three. He pictured a rolling pin on a Christmas tree. Job number four was to get a bicycle. He pictured a bike hanging on the door. Assignment number five was to get the dog. He pictured the dog in the hive, using the hive as a doghouse. Order number six was to get a tie. He pictured a tie tied to a couple of bricks. Job number seven was to hire a cook. He pictured a chef wearing wings and flying high in the heavens flipping pancakes. Buying a hammer was job number eight. He pictured a hammer resting on a plate. Job number nine was to get his wife's corset. He just pictured a swine wearing the corset. Number ten was to get his toupe, so he pictured a hen scratching his bald head.

Will Jason directed the one-reeler from a script by E. Maurice Adler.

Exploitation ☆ ☆ ☆

YOUR film lends itself admirably to a number of contest ideas. One is to have a newspaper run a contest in which participants are called upon to identify pictures of people or events which have been reported in that paper during the past six months or so.

Another sound idea would be to have your radio station make up a fifteen minute movie quiz program. They could announce the plots and casts of a number of pictures which have shown at your theatre in the past and ask listeners to give the correct titles.

An attention-getting idea would be to attach pieces of string to throwaways with copy to the effect, "Want to improve your memory? Then tie this string around your finger and don't forget to see 'Memory Tricks, etc."

Both libraries and bookstores have a number of books on training the mind and memory. Get them to tie in with your picture using counter and window displays.

Red Men ON PARADE

WITH half the world in flames, James A. FitzPatrick, famed Metro-Goldwyn-Mayer Traveltalker, takes his cameras to the annual American Indian Inter-Tribal Ceremonies at Gallup, New Mexico and photographs former mortal enemies, who have laid aside their differences, and now live side by side in peace. Filmed in Technicolor, the one-reeler titled, "Red Men On Parade," graphically captures the beauty, color, excitement and highlights of this mass meeting of thirty tribes from various parts of the country.

Among the larger remaining tribes are the Navajos. Here at the great gathering is seen a Navajo rug weaver at work. With no pattern to follow, he creates as he works. The Navajo also excels in the handworking of silver and turquoise jewelry.

The making of Indian pottery is the heritage of the Hopi Indian. Designs are scratched into the clay while it is still soft, then it is put out in the sun to bake.

At the tribal ceremony, prizes are awarded for the finest in arts and craft. Zuni women display their pottery, while a Hopi Indian enters into competition with his Kachina dolls, carved out of cottonwood and made to resemble Hopi gods.

Prizes are also awarded for the best Indian dances. In all, there are some seventy-five different dances, the most striking of which is the Apache Devil Dance. The Apaches pantomime to a weird chant that helps in "driving out evil spirits."

Foot races, games and a rodeo are also to be seen. In the latter event the Cherokee Indians display their skill at roping.

ADDED ATTRACTION...

The added pulling power of Leo Junior's little pictures adds to the boxoffice figures; their added screen appeal adds to audience enjoyment . . . all of which adds up to extra dollars and sense.

METRO-GOLDWYN-MAYER

SHORTS STORY

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CARTOON CHAMPS: M-G-M's Fred C. Quimby (right) with Producer Rudolph Ising, whose three little kittens of "The Milky Way" won the Academy Award for 1940

★

MARCH
APRIL
1941

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

SPECIAL

THIRD DIMENSIONAL MURDER — The screen does tricks in Pete Smith's Metroscopix "mellerdrama." There's a cannibal beside you, a skeleton in your lap, and a spider in your hair. Everyone participates in this super-shocker thriller. (7 mins.) *JAN.-FEB.*

THE FLAG SPEAKS — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB. 1940*

CRIME DOES NOT PAY

RESPECT THE LAW — Moving into respectable circles, Crime Does Not Pay shows how minor ordinance violators can be greater menaces to society than gun crazed killers. (20 mins.) *JAN.-FEB.*

FORBIDDEN PASSAGE — Cracking down on the alien smuggling racket, the Crime Does Not Pay series shows how the U.S. Immigration Service combats the army of aliens stealing through America's back door. (21 min.) *JAN.-FEB.*

YOU, THE PEOPLE — Only a democracy dares to examine its political processes. Crime Does Not Pay exposes election racketeering and shows how crooked politicians attempt to perpetuate themselves in power. (21 mins.) *DEC.*

EYES OF THE NAVY — (Not a regular "Crime" series subject but so classified here for release purposes.) A factual "report to the public" of the Navy's all-important air armada, showing the American people that the United States is wide awake in this world of uncertainty and intends to keep on doing business at the same old stand. (20 mins.) *OCT.-NOV.*

SOAK THE OLD — Beware of the pension plan racketeers! Crime Does Not Pay exposes the underworld parasites who prey on the old and weak, exacting one last tribute from those who can afford it least. (20 mins.) *SEPT.*

BUYER BEWARE — Crime Does Not Pay warns of the retail merchants who permit crime to flourish by selling stolen goods to an unsuspecting public, and cautions that cut-rate goods are often costly. (21 mins.) *JULY-AUG.*

MINIATURES

THE HAPPIEST MAN ON EARTH — An O. Henry Memorial Award-winning short story becomes one reel of startling screen realism. It is a story of courage which ranks as the biggest little picture in Hollywood history. Featuring Paul Kelly and Victor Kilian. (11 mins.) *DEC.*

MORE ABOUT NOSTRADAMUS — Carey Wilson presents more predictions of the future from an amazing oracle of the past. Nostradamus, 16th century seer, who foretold the rise of Hitler and the fall of France, now is shown to have predicted America's entrance into the war and Germany's defeat. (11 mins.) *OCT.-NOV.*

THE GREAT MEDDLER — Carey Wilson pays tribute to Henry Bergh, founder of the A.S.P.C.A., who devoted his life to making this man's world a better place for animals to live in. (11 mins.) *OCT.-NOV.*

RODEO DOUGH — It's Rodeo time at Palm Springs and a galaxy of Hollywood stars are there, so are the two dizzy damsels who discover to their dismay that all bulls are not Ferdinands. (10 mins.) *SEPT.*

FITZPATRICK TRAVELTALKS

RED MEN ON PARADE — At the annual American Indian Inter-Tribal Ceremonies at Gallup, New Mexico, James A. FitzPatrick films the activities of the mass meeting of thirty tribes from all parts of the country. (9 mins.) *JAN.-FEB.*

OLD NEW ORLEANS — On a visit to Louisiana, James A. FitzPatrick films the old section of New Orleans. He photographs the Spanish shrine of Gabildo, the old French market, historic City Park, Pirates Alley and other interesting sites. (9 mins.) *DEC.*

BEAUTIFUL BALI — FitzPatrick takes his Technicolor cameras to the South Seas and photographs the isle of Bali. There he films a native market place, a Balinese orchestra, Temple dancers and many other scenes. (9 mins). *DEC.*

OLD NEW MEXICO — Depicting in Technicolor scenes from the desert country of New Mexico. James A. FitzPatrick films the capital, Santa Fe, ruins of ancient Indian pueblos, the Navajos, Kit Carson's grave and other interesting sites. (9 mins.) *OCT.-NOV.*

THE CAPITAL CITY, WASHINGTON, D. C. — Highlights of the Capital City are portrayed in Technicolor. FitzPatrick films the Washington monument, the Capitol buildings, the embassy and legation buildings of several countries and many other sites. (9 mins.) *SEPT.*

PASSING PARADE

OUT OF DARKNESS — (Formerly titled "Voice of Liberty") John Nesbitt tells the timely story of an underground newspaper which broke through censorship of the German invader to tell the truth to the Belgian people during the last war. (11 mins.) *JAN.-FEB.*

WHISPERS — (Formerly titled "Dark River") — Small town gossip is big business now . . . The Passing Parade shows how people's love for idle chatter has created a new advertising media and a potent political weapon — the whispering campaign. (10 mins.) *DEC.*

AMERICAN SPOKEN HERE — John Nesbitt's Passing Parade explores the history of American slanguage and finds that, like folksongs, it tells the history of the country. (11 mins.) *OCT.-NOV.*

DREAMS — The Pasing Parade investigates the strange phenomena of the subconscious mind and tells of some cases in which dreams have played important parts in men's lives. (10 mins.) *OCT.-NOV.*

UTOPIA OF DEATH — The Passing Parade presents the strange story of a vanishing race. Mexico's Seri Indians have lived thousands of years to achieve their "heaven on earth" . . . today they live to die. (10 mins.) *SEPT.*

TRIFLES OF IMPORTANCE — John Nesbitt's Passing Parade depicts three trivial incidents which have had overwhelming effect on the customs and careers of men. (11 mins.) *JUNE*

THE BARON AND THE ROSE — (Formerly titled "The Red Rose") — A strange tale of a strange man — John Nesbitt tells of a brawny blacksmith in whose hands were moulded the most delicate works of art. (11 mins.) *APR.-MAY*

A WAY IN THE WILDERNESS — The Passing Parade unfolds the thrilling story of Dr. Joseph Goldberger, immigrant physician who discovered the cure for the South's most dreaded disease — pellagra. (10 mins.) *APR.-MAY*

OUR GANG COMEDIES

1-2-3 GO — Aware that automobiles are causing a great number of casualties, the Our Gang kids organize a safety society to impress people with the seriousness of the situation. Before they know it the whole town is behind them. *JAN.-FEB.*

BABY BLUES — With three children in the family and another expected, Mickey happens to read that every fourth child born is a Chinese. This knowledge creates quite a furore within Our Gang and the situation is heightened when twin girls arrive. (9 mins.) *JAN.-FEB.*

KIDDIE KURE — Disdaining all prescribed methods of curing hypochondria, the Our Gang kids practically drive a patient crazy, but effect a cure in one afternoon even though the doctor had given up years before. (11 mins.) *DEC.*

FIGHTIN' FOOLS — The Our Gang youngsters get into a scrap with another gang and agree to settle the matter in the latest fashion — war! By the use of ingenious weapons they manage to rout the foe. (9 mins.) *DEC.*

COPS' FISHIN' — The Our Gang kids decide to go fishing, but after arousing the ire of a cop, the anger of a bus driver and the dismay of his passengers, they decide there is no place like home. (10 mins.) *OCT.-NOV.*

GOOD BAD BOYS — The Our Gang kids, after being falsely accused of theft, try to lead a life of crime. After a few harrowing experiences with the police, they conclude that crime does not pay. (11 mins.) *SEPT.*

Short Notice!

"OUT OF DARKNESS" is the final title of John Nesbitt's Passing Parade subject reviewed in the Jan.-Feb. issue under the title "Voice of Liberty."

PETE SMITH SPECIALTIES

QUIZ BIZ — Professor Pete Smith presents another quiz on things you think you know but probably don't in the fourth of a series of "What's Your I.Q.?" subjects. (9 mins.) *JAN.-FEB.*

MEMORY TRICKS — Based on an idea by Harry Kahne, reputed to be "the greatest memory expert in the world," Pete Smith investigates methods of improving the memory through memory rhymes. (9 mins.) *JAN.-FEB.*

PENNY TO THE RESCUE — Here's an epic problem with an epicurean solution. Pete Smith presents Prudence Penny, famous home economist, who shows how a marriage growing cold can be saved on a kitchen range. Featuring Sally Payne and Billy Newell. (10 mins.) *DEC.*

SEA FOR YOURSELF — There's something fishy under the sea and Pete Smith's gone down to investigate. He comes up with a brand new sport for hardy athletes — spearing fish under water. (10 mins.) *DEC.*

WEDDING BILLS — You can bill and coo 'til the bills come due, claims Pete Smith, who finds that marriage may be a bed of roses but, to a couple who has to live on a budget, it will only be a thorn in the side. Featuring Sally Payne and Billy Newell. (10 mins.) *OCT.-NOV.*

QUICKER'N A WINK — (1940 Acadamy Award Winner) Action too fast for the human eye caught in "frozen motion" by Stroboscopic photography at the rate of 2,000 pictures per second. Here's the screen's most sensational development since the advent of souud. (9 mins.) *SEPT.*

PLEASE ANSWER — In his third "What's Your I.Q.?" Specialty, Pete Smith, sound track professor, presents another quiz reel concerning things you ought to know. (9 mins.) *JULY-AUG.*

SOCIAL SEA LIONS — Pete Smith presents a family of sea lions who desert their regular habitat to see how those other lions live . . . the social lions. (10 mins.) *JULY-AUG.*

M-G-M CARTOONS

ABDUL — THE BULBULAMEER — Bringing to life in a Technicolor cartoon those famous foes of song and legend, Abdul—the Bulbul Ameer and Ivan Scavinsky Scavar, whose epic feud raged across the face of a continent. (8 mins.) *JAN.-FEB.*

THE PROSPECTING BEAR — Papa Bear's in trouble again! This time he goes off into the hills in search of gold. During his excavations, he attempts to dynamite a cave and, as usual, blows up nothing but himself. (9 mins.) *JAN.-FEB.*

MRS. LADYBUG — In this Technicolor cartoon a spider disguises himself as a maid to gain access to a Ladybug's home for the purpose of eating the inhabitants. But the little bugs turn the tables and destroy him. (8 mins.) *DEC.*

THE LONESOME STRANGER — Mellerdrama in the Wild West. A Technicolor cartoon depicting the hazardous adveutures of the Lonesome Stranger in pursuit of the worst of all bad men . . . the Killer-Diller Boys. (9 mins.) *OCT.-NOV.*

GALLOPIN' GALS — A Technicolor cartoon depicting the inside story of the lives of all the "gal" horses entered in the Derby. Included is Maggie, the ugly duckling horse, who overcomes handicaps, psychological and physical, to win the race. (8 mins.) *OCT.-NOV.*

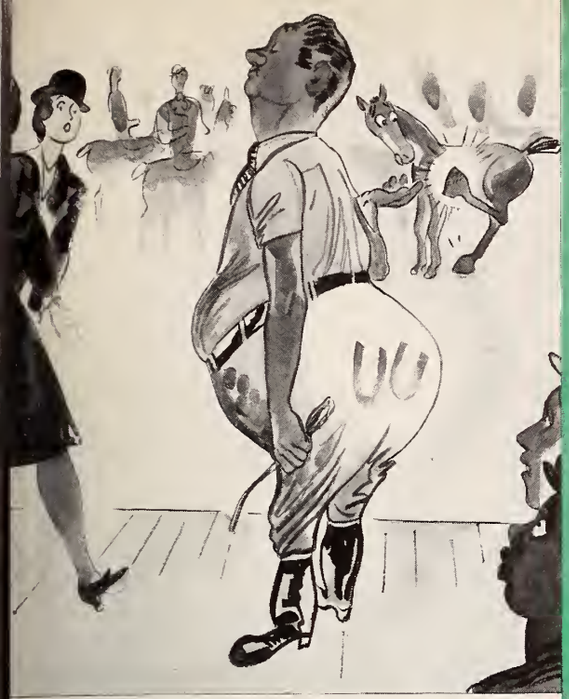
PAPA GETS THE BIRD — Ouce again the Bear Family appears on the screen in a Technicolor cartoon. This time Papa attempts to give the family canary a bath, but manages instead to get soaked himself. (8 mins.) *SEPT.*

THE HOMELESS FLEA — A Technicolor cartoon depicting the adventures of a little flea whose only desire in life is to find a comfortable home on the back of some nice friendly dog. (8 mins.) *SEPT.*

THE BOOKWORM TURNS — Many things can (and do) happen in a library when Poe's Raveu and Stevenson's Dr. Jekyll and Mr. Hyde try to outsmart a learned bookworm. A Technicolor cartoon. (9 mins.) *JULY-AUG.*

ROMEO IN RHYTHM — Streamlining Shakespeare's Romeo and Juliet in a Technicolor cartoon. Portraying the immortal balcony scene to the tempo of a deep South revival meeting. (8 mins.) *JULY-AUG.*

THE MILKY WAY — (1940 Academy Award Winner) The famous fairy tale of the three little kittens who lost their mittens comes to the screen in a Technicolor cartoon depicting their adventures in the Milky Way. (8 mins.) *JUNE*



"Goodness, Colonel! Are you hurt?"
"No indeed, Ma'am. I'm a double-feature fan."

"I recently enjoyed (and I mean just that) seeing your latest venture in shorts, namely 'The Happiest Man On Earth.' In the foreword you ask for the audience's opinion—I for one think the idea of putting short stories in picture form is a swell idea. I saw 'The Happiest Man On Earth' during the anniversary run of 'GWTW' and believe me it gave the latter plenty of competition. No other company has come anywhere near Leo Jr. Let's have many more short stories on the screen."

ROBERT E. DIEM
Berkshire Heights, Pa.

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SHORT SUBJECTS
MAR•APR 1941

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FRED C. QUIMBY

More Laurels for Leo Junior

PETE SMITH

IF THIS government ever gets to the point where it can't round up enough scrap metal to satisfy its growing needs it can always call on M-G-M's short subject impressario, Leo Junior, who's been collecting the stuff ever since he was born. Leo's niche at M-G-M is jam-packed with assorted metals, all of it in the form of loving cups and plaques awarded to him for outstanding contributions in the short subject field.

During the first three months of this year little Leo has already added eight awards to his collection of over half a hundred. Among these are the coveted "Oscars" of the Academy of Motion Picture Arts and Sciences. Out of a possible three, Leo copped two. Fred C. Quimby, head of the M-G-M cartoon department (the only studio, incidentally, which makes its own cartoons), accepted one award in behalf of Rudolph Ising, producer of the year's best cartoon, "The Milky Way." This marked the first time that any cartoon producer other than Walt Disney received the award. Pete Smith, noted producer-commentator, captured the other for his short on Stroboscopic photography titled "Quicker'n A Wink" which was adjudged the industry's best one-reel short.

Subsequently, the News-View Theatre in Los Angeles polled its patrons on their short subject preferences and M-G-M's lionized youngster emerged with six more symbols of shorts superiority. Again Pete Smith's "Quicker'n A Wink" was singled out as the best in its field. Metro's two-reel Technicolor Special, "The Flag Speaks," took another prize. John Nesbitt's "The Baron and the Rose" and Carey Wilson's much-talked-about "More About Nostradamus" also received awards. For the second year running, Pete Smith took the prize as the best commentator of the year. And a special award was made to News of the Day for its coverage of the Tacoma Bridge disaster.

Above are the statuettes awarded by the News View Theatre, Los Angeles, to M-G-M's short makers. And at left, are the recipients (left to right) Pete Smith, co-producer Richard Goldstone, Carey Wilson, John Nesbitt and producer Jack Chertok. Maureen O'Sullivan supplies the feminine interest.

A FEW SHORT WORDS

by Julian B. Tuthill

Motion Picture Editor of the Hartford Times

THE progressive decline of vaudeville in America, combined with a widespread extension of double feature film programs, has deprived theatregoers of much of the variety they once expected and received.

Misled by exhibitors who sell pictures by the size of the can, instead of what's inside, thousands of movie fans are unsatisfied with the current cinema, but don't realize why.

Double features may have been legitimate in the silent days, when second run theatres with tin pan pianos were competing with de luxe downtown palaces with symphony orchestras and pipe organs . . . but today they are as outmoded as the mute screen itself. Even then, however, dualing neighborhood houses completed every herald with the four essential words, "COMEDY, NEWSREEL and OTHERS."

Increasing length of feature films drove the *"comedy, newsreel and others"* off the screens in downtown, continuous-run situations, where "quick turnover" counts for profit. At the same time, thousands of discriminating movie fans have been alienated because time and again they've had to sit through a picture in which they were not interested, just to see the one for which they paid an admission at the box office window.

Scores of big theatres, their policies dictated by executives sitting at desks hundreds of miles away, have not been able to adjust themselves to a situation that is again taking people away from the Main Stem, to little side-street places where whole programs are in many cases made up of shorts and newsreels.

Thus the pendulum swings back. The tiny, out-of-the-way movie house manager, with his ear glued to the comments of his patrons; the man who found in the double feature a temporary hypo for the box office; is now stabilizing his business by offering a wider variety of fare.

Hundreds of subsequent run operators, who led their bigger first-run brothers and sisters astray with double bills, give-aways and screeno games, have come to the fundamental realization that there is no substitute for "reel" entertainment.

Even the most mediocre feature film—and they can't all please everybody—can be "sold" if it is accompanied by a tasteful array of supporting featurettes. More experience along this line should serve to enhance the prestige of the cinema as an art and to attract millions of new faces who would welcome the newer and finer feature films of today, if they could only find them displayed on a more attractive counter than the average dual program screen.

It seems to me that the problem is being approached in a sensible manner, particularly by M-G-M. Three cheers for what has already been accomplished and what is to come. I really believe the double bill is on the way out. Thank God!

from GWTW to THMOE

PROGRESS of the motion picture industry these past twelve months reads like a plate of alphabet soup — the long and short of it, GWTW and THMOE.

A year ago, the initials GWTW blazoned across the cinematic horizon to symbolize a new milestone in Hollywood history, the picturization of Margaret Mitchell's literary collossus, "Gone With The Wind," and the longest picture ever produced. This year it is THMOE — "The Happiest Man on Earth" — the shortest story ever filmed, that is breaking precedent — and breaking backs in the Hollywood Postoffice.

For, despite its size, this little picture represents another definite step forward in the development of the screen. With this picturization of the O. Henry Memorial Award-winning story by Albert Maltz, Hollywood has finally awakened to the vast field of the short story as a source of screen material, not for features, but for short subjects. Admittedly an experiment, "The Happiest Man On Earth" is preceded by a foreword which asks audiences to write their reaction to M-G-M's plan of filming a series of outstanding short stories, both classic and contemporary. Typical of the salvos of praise pouring in on the Studio are the following:

"I thought 'The Happiest Man On Earth' was excellent. I believe you have opened up a new and extremely interesting vista in treating short stories as movie shorts. It is something that has not been touched and fills a niche."

—Theodore Roosevelt

"Metro's idea of billing the rich field of the short story seems to me one of the most important recent developments of the cinema. I found the treatment of Albert Maltz's 'The Happiest Man On Earth' beautifully produced and immensely moving."

—Louis Golding

" 'The Happiest Man On Earth' was long overdue on the screen. It is a convincing demonstration of the possible effectiveness of the screen as an honest art form into which adult literature may be translated. If you can get shorts like this into any considerable volume of production, I am sure you will hasten 'America's coming of age.' In the above film there was less loss in transmission than in any I ever saw. More power to you."

—Lem Parton

" 'The Happiest Man On Earth' performs two functions: you enjoy a miniature work of art and you get home without having to wake up the door-man to let you into your own home.

I would very much like to see artistic little shorts like this replacing the long (and often dull) second features."

—R. M. Brinkerhoff

And from the author himself, "It seems to me that in recent years there has been no more interesting and promising experiment than M-G-M's production of 'The Happiest Man On Earth' as a short film. Naturally, my own interest in the project is considerably increased by the fact that the original story was my own. But quite apart from that it would seem an exceedingly intelligent effort to widen motion picture horizons. I see no reason why audiences would not find a one, two, or three and four reel film, based upon a fine short story, a more than exciting substitute for what is all too often a mediocre, watered, second feature. Short stories have entertained people for several thousand years. It would appear worth while for motion pictures to capitalize upon that. I would add to this my personal satisfaction as an author in discovering how literally the producers have translated my story to the screen. I would venture to predict that this additional technical fidelity would prove most attractive to other writers."

—Albert Maltz

Screened for the Book-of-the-Month Club, THMOE became the first motion picture to receive the official endorsement of that organization, whose distinguished editors commented as follows:

Christopher Morley: "—and the Happiest Spectator on Earth is the one who finds something left to his imagination. This your admirable short achieves thrillingly."

Dorothy Canfield Fisher: "An extremely interesting idea — this use of the vividly immediate presentation of fine short stories."

Henry Seidel Canby: "An excellent way to get all the drama out of a dramatic short story. I liked it even better the second time I saw it."

Harry Scherman, President of the Book-of-the-Month Club: "It seems to me this film ought to open up a valuable new market for short story writers. An excellent idea."

After previewing "The Happiest Mon On Earth" editors of the Book of the Month Club, whose literary recommendations are followed by more than a hundred thousand readers, highly recommended the film. Left to right, Christopher Morley, Harry Scherman, president of the Club, Henry Seidel Canby and Dorothy Canfield Fisher.

By Theodore Strauss

Reprinted from the

NEW YORK TIMES

SHORTS
GROW IN STATURE

HAS any one seen some good short subjects lately or the idea for one? That is the nub of a good deal of chatter presently to be heard above the din in Times Square, or even at Hollywood and Vine. Daily the question becomes more frantic. And that is surprising to a casual onlooker because the short one and two-reel film, the precursor of the feature film itself, has long since been reduced to playing bit parts. From its heyday of custard carnage, it began to lose its grip when sound brought it under the sway of crooners, band leaders and vaudeville hoofers. Then — the ultimate disgrace — it was further squeezed into oblivion by double-features and bingo, screeno and the Saturday night jackpot. Surely, until the very recent past, the short subject was a cinematic dead pigeon.

Odd, how things happen. For a decade now the short subject generally has been unloved by the producers and exhibitors, unsung by the publicity departments. It has been cuffed about and forgotten. But now, various film moguls are suddenly looking upon the short subject as the new white hope. The companies are busily jockeying for position to catch its favors. Executives are rushing up with offers of candy, toys and free trips to Hollywood.

Why? Of necessity, of course. For the past several years the exhibitors have grown increasingly mutinous about the fashion in which short subjects were being forced down their collective gullet. With a few very apparent exceptions, the shorts being made by the major companies, they averred — and it has been admitted cheerfully, reluctantly or vehemently by most of the informed people we visited last week — were of a general quality and effect comparable to a stench bomb or other unprintable similes. The difficulty lay in the fact that most of the companies insisted on an exhibitor buying groups of shorts with desirable feature films, much like barnacles on a ship's bottom.

The exhibitor, thus put over the barrel, took the shorts and in many cases never showed them in his theatre. As for the producer, he cared less and less about the quality of his product when sales methods were so successful, if rudimentary. But as the clamor grew, several companies stirred under the pinpricks of criticism. One or two anticipated the Consent Decree and began to improve the quality of their miniature product. Most of them were caught napping, however, when the blow fell. For Section IV (b) of that document forbids the signatory companies to "force" the buying of shorts in conjunction with full-length films. Hereafter they must be sold separately and on their merits.

On their merits. For that is the edge of the blade. Already the exhibitors are whistling that blade through the air and the producers are drawing in their heads with amazing dexterity. Anxiously they — and this is true even of the non-signatory companies, because competition in quality is bound to ensue — are beginning to explore possibilities for new types of shorts beyond their usual crop of cartoons, comedies, travelogues and grab-bag novelties. Despite the loss of revenue from the foreign market, not one company has dared to lower its budget on shorts for the coming season. There is talk of using featured players and better directors and technicians in future short subject production. Plans for broader exploitation are already in motion.

Symptomatic of the new regard for shorts are such attempts as MGM's "The Happiest Man" taken from an Albert Maltz short story and Warner's "Dog in the Orchard" from Mary Roberts Rinehart's story — the first efforts of the picture companies to adapt short stories to an appropriate film length. Columbia's "International Forum" reflects the trend toward serious topical material and the featuring of contemporary "names." The established "March of Time" and such factual films as Julian Bryan's essayistic travelogues, both released through RKO, are precursors of plans for documentaries. Universal is planning superserials for adult audiences in better theatres. Paramount is trying to catch the drift of public taste by setting up a separate short subject sales unit with representatives in all parts of the country. Metro has experimented with "three-dimensional" shorts.

These are straws in the wind and it is an ill wind which blows nobody good. For the producers have suddenly awakened to the fact that here perhaps they have found the boy David to slay the double-feature Goliath. They reason that under the Consent Decree fewer feature films will be produced, with a resultant shortage of supply for the double-feature market. If this lag may be taken up by quality shorts perhaps it may become the entering wedge to drive the Grade B product from the screen. But quality most likely means higher cost to both producer and exhibitor. The exhibitor will hardly pay higher prices until convinced of box-office compensation. Therefore, it seems that the first move is up to the studios.

As matters stand now, it appears that the producer who throws off the rigid sort of thinking which resulted in the banalities of the past and takes bold action even at an immediate risk will probably lead the field in the final showdown. Confronted with chastisement for evil trade practices which made it mentally slothful, the industry — or at least a clear-headed few — have seen it as the healthiest thing that could have happened and that it does, in fact, point to possibilities of great importance to the entertainment field as a whole. Meanwhile, the gauntlet has been thrown down. It remains to be seen who will have sufficient intelligence, skill and foresight to make the best of it.

Above: Lee Bivins cooks enchelades while cook James Dassey, age 11, looks on. Lower right: Judges Thelma Wilson, Eva Peak and Besa Short at work. (Nurse stands by) Upper right: Curtis Coble, first prize winner, receives $50 check.

In Amarillo . . .

Suggested by Gene Howe, Amusements Editor, and sponsored by his paper, the News-Globe, Amarillo, Texas' Paramount Theatre, managed by Fred Patterson, put over a Men's Cooking Contest in connection with "Penny To The Rescue" that had the whole town talking. Terrific newspaper build-up, including five front page breaks, preceded contest which was held in theatre's lobby. Contest had substantial an-the-scene radio coverage and 16mm. motion pictures were made. Total cost to theatre: Nothing.

Recipé for extra boxoffice receipts.

THEY COOKED UP A CONTEST

. . . In Los Angeles

Men's Cooking Contest sponsored by the Los Angeles Examiner a held at Barker Bros. Department Store got day-and-date engagem of the Pete Smith short at Loew's State and Grauman's Chinese Theatr off to a flying start as the best exploitation short of the year. 30 people watched the contest. Newspaper devoted many columns of ne space in addition to double-truck and a half of cooperative ac

Upper left: Crowds look on while contestants do their stuff. Lower left: One proud entrant gives instructions to inquisitive onlookers. Below: Judges Pete Smith, Prudence Penny and Sally Payne sample the entries.

Aeronutics

Here's your first line of defense against gloom ...Pete Smith shows how to fly an airplane in one breath-taking, laugh-filled lesson.

EVER since the days of the Wright brothers first flight, every man has had a boyish longing to sit in the cockpit of an airplane and fly it to his heart's content. But since very few people, comparatively, have been able to realize this dream, Academy Award winner Pete Smith has decided to do something to satisfy this desire. And so, in his latest Specialty for Metro-Goldwyn-Mayer, "Aeronutics," Pete places his cameras in the cockpit and takes the audience on its first flight with a student flyer.

There are a few things one should know before taking off and so the instructor explains the use of controls to the student. The two rudder pedals, for instance, are operated with the feet. Pushing the left causes the rudder on the tail to move to the left. Next comes the control stick, operated usually with one hand, the other hand controlling the throttle. Moving the stick forward pushes the elevators on the tail down and causes the ship to dive. When the stick is pulled back the plane climbs. Movement of the stick from side to side operates the ailerons, or flaps, in the wings. When the stick is moved to the right the plane turns or banks right; and left, the ship banks left. In banking, the stick and rudder are always coordinated, using right stick and right rudder when turning right, and left stick and rudder when going left.

Now the student is ready to go aloft. The instructor takes the ship up and, to acquaint the student with the plane in peculiar positions, he executes a loop, a steep climb, and a snap roll. Then the instructor flips the plane over on its back and the pupil has great difficulty keeping his goggles on and his watch in his pocket. Keeping these things in place is about all the student can find time to do.

Finally the instructor rights the plane and tells his student to take over. All he demands is a straight, level flight. Trying to keep the nose of the plane on the horizon, the student climbs, dives, turns and does everything except keep a straight, level course.

The ship twists and turns crazily and, during the mixup, the student catches his pants leg on the control stick. The plane falls into a tailspin. While the instructor works frantically to pull the plane out the student notices that his pants leg is causing all the difficulty and he works desperately to free the stick.

As the instructor and student struggle, the ground comes closer and closer. Finally the student releases his pants leg and the stick is free. The instructor quickly brings the plane out of the spin and as it is it is none too soon. For the plane almost crashes into the face of a huge dam as it zooms up for altitude.

Back at the airport, the student wearily lifts himself out of the plane. He is weak and wobbly and as he tries to walk he stumbles and falls, as the earth and sky rotate around him.

Well, that's the way every student is after his first ride, or else he wouldn't be normal and this student is no exception. The chances are that he will be a top notch pilot some day, putting another student through the same experience.

Exploitation

THERE'S no question but that the nation is more aviation-conscious now than ever before. Secondly the nation is more in need of good, hearty laughs than ever before. "Aeronutics" combines these two elements and you should let your patrons know about it.

The government is now in the process of establishing many more aviation schools. They need good men for pilot training. Get local Army, Navy and Marine officials to let you use their "A" Boards to publicize your picture.

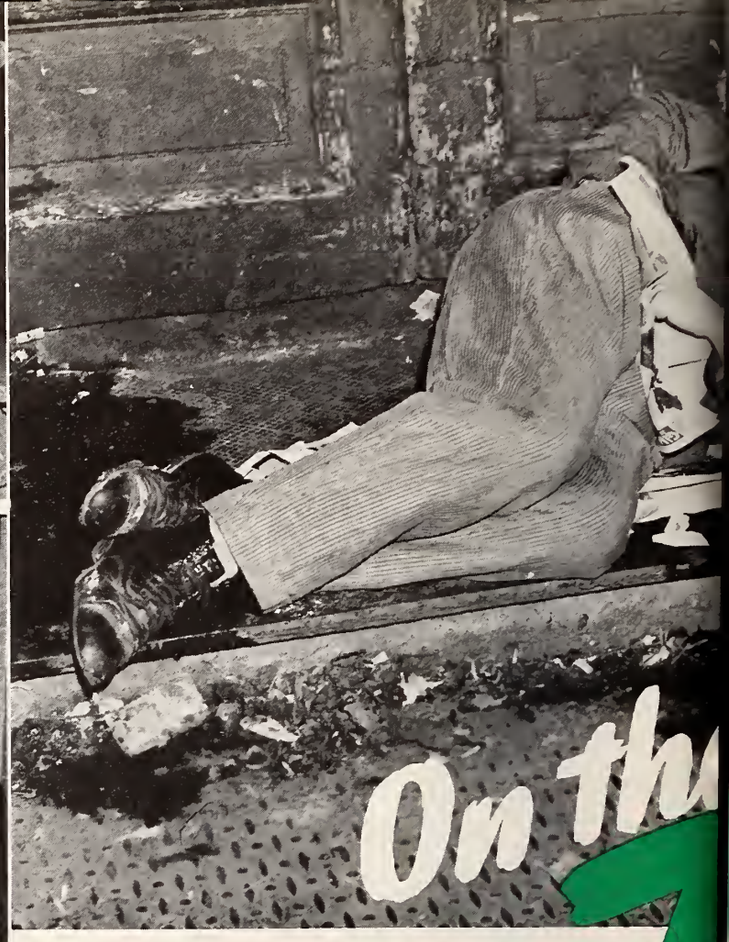
Further in connection with the military, it might be a good publicity idea to arrange, with the aid of a local newspaper, a special screening of your short for all draftees just about to be inducted into service.

Certainly you should have the aviation or science editor of your papers review the film since there now is wide lay interest in aviation.

Play "Aeronutics" up in your advertising. Bill Pete Smith as the Academy Award winner and stress the dual aspect of the film, entertainment and instruction.

You can get up an effective and attractive lobby and marquee display by hanging up a number of toy airplanes which can be purchased from the five-and-dime stores.

This might be a good time to try another Model Airplane contest. A local department store could sponsor it in conjunction with a newspaper and awards to the winners could be made on the stage of your theatre.



On th

***IT'S REAL! IT'S HONEST!** America's first fully factual picture which presages a new and mighty medium for the screen . . . a short with a cast of 300 real people and a story as big as life . . . a stirring, startling camera record of the colorful, incredible street called Bowery . . . world-famed thoroughfare of failure, last outpost of the forgotten man . . . where broken men with broken hearts and broken shoes are stalked by broken dreams.*

OUT OF the gloss and dross of the Ho wood Never-Never Land come short but significant glimpse of a new powerful perspective for the motion pic — a cinematic slice of life "On The B ery," which is the American screen's thest venture to date into the much-disc ed documentary field.

With a cast chosen by the hand of and a story that literally lives before cameras, this Metro-Goldwyn-Mayer reeler, in the usual sense, is not a m at all. "On The Bowery" IS the Bow dismal and dreadful, colorful and inc ible; along with London's "Limeho Algier's "Casbah," a place where the tom drops out of the world.

Once famed in song and story as center of New York's night life in the Nineties, Narrator John Nesbitt desc the dramatic contrast in the Bower today — a thoroughfare of failure, a s of despair, where broken men with br hearts and broken shoes are stalke broken dreams.

The men who lurk in the shadows o Bowery's darkened doorways, like an seeking safety in concealment, come every corner of the globe and from walk of life. On every face there

dim lights begin to filter into the street through the dirty windows of ill-lit shops, the sound of human voices singing familiar hymns can be heard above the din of the Bowery's passing street cars and elevated trains. They emanate from the Chapel of the Bowery Mission where 350 men congregate each evening to take in the Mission's benefits, the spiritual along with the material. In its 63 years of existence, 200,000 men each year have first been introduced to the Bowery Mission through the nightly sermon and hymn singing sessions.

The man who has undertaken the overwhelming task of bringing God to the Bowery is Doctor Charles J. St. John. Eminently suited for the job by virtue of the fact that he, himself, could once have been classed as a Bowery bum, Dr. St. John knows and speaks the language of the Bowery. The moment one of the Street's unfortunates steps into the door of the Mission he realizes that here, at the altar, is not just another preacher handing down the "God business" he learned in a seminary. No! Here is a man who understands the mind of a person who is without means of existence or hope of salvation.

After the nightly sermon the process of physical reclamation begins in the Bowery Mission. Those who attend the services receive a good hot meal absolutely free. First-comers are greeted personally by the Doctor. Those in whom he sees hope for rapid reclamation get first call on the Mission's limited facilities.

Few people who have always had the good things in life, no matter how frugal, can realize what a comfortable night's sleep, a shave and a good hot shower can mean to a man who has been sleeping on park benches or in doorways. Few can know how a man's morale can be lifted when his clothes are fumigated, mended, cleaned and pressed, when his shirt is washed and his shoes repaired. All these facilities are available to the men who come under the wing of the Mission.

After these morning chores and a good breakfast, the men are taken up to Dr. St. John's office where they are interviewed. It doesn't take him long to get to the core of the average man's problem. Most frequently it's the matter of a job, sometimes it's physical handicap and sometimes it may even be an unfortunate love affair. However difficult may be the solution to the problem a kind and understanding ear often goes a long way toward instilling new hope into a man who has lost the will to live. But the Mission does more than listen. It has its own employment agency which has found jobs for hundreds of men and been the means of starting them back up the ladder of society.

True, many of those who leave the Mission with new clothes, new spirits and new intentions in life often come creeping back to the dismal street and the dingy doorways. But the work of the Bowery Mission goes on with undiminished hope because the task which seems so futile has its own reward when some among its "graduates" do find their way back to the better life and become useful, respectable citizens.

"On The Bowery" was directed by Gunther V. Fritsch.

owery

y. And every story is a tragedy of men have lost their grip and descend- o this — derelicts of humanity.

ife is cheap on the Bowery. You can a suit for a dollar and a half or a of shoes for a quarter. A big bowl of v and a cup of coffee costs fifteen cents a drink is even cheaper. If you've got en cents you can get a bed in a "hotel." for another nickel you might get a n with a window in it.

ut there are men on the Bowery who 't have a nickel. It's easy to label them ns" and let it go at that. True, there bums on the Bowery. But there are also who are desperately seeking to regain r grip. They want to work. But who ld give a job — who would even talk t a job to a man whose clothes are y and torn, whose face is neither clean shaved.

appily, there are some people in this ld who are not blind to the plight of e less fortunate than themselves. efforts of such people make it possible a homeless, friendless Bowery "bum" to mpt the seemingly insuperable task of ing a comeback. One way that these le work is thru the Bowery Mission. very evening around six o'clock when

EXPLOITATION

DEPEND on it "On The Bowery" is different from any film you have seen, short or feature. As the American screen's first 100 percent factual documentary subject it may well be the forerunner of an entirely new type of motion picture. As such it merits every attention in your advertising, particularly in publicity. Your newspaper critics will be interested in reviewing it. Make a special point of arranging an advance screening for critics and local columnists who will also want to comment.

The film offers a number of other good newspaper angles. Worthy of a feature story would be an interview with a local bum who has lived on the Bowery. Many of these fellows are colorful characters and what he will have to say about the film's authenticity will make good copy.

Another publicity natural would be to invite a number of local bums first to a dinner at a swank restaurant, then to a preview of your picture.

Further ideas along the lines of newspaper publicity would be to invite your Mayor or the heads of your local Welfare department to an advance screening. Their comments, comparing the conditions of local vagrants with those on New York's Bowery will also make good copy.

Always good for newspaper mention is the stunt of having a judge during the time of your engagement, sentence shiftless offenders and vagrants to attend a showing of "On The Bowery."

Here's a new angle on a tried and true stunt. Instead of a "Lady for a Day" idea why not a "Gentleman for a Day"? In cooperation with a local paper which will have photographers cover the event, select a poor but worthy man and arrange with local merchants, in return for the publicity they will receive, to donate the necessary merchandise for the "Gentleman's" perfect day. The man should be given a new suit and appropriate haberdashery. Room and meals could be provided by a hotel. His entertainment should wind up with a visit to your theatre to see "On The Bowery."

In your film there is a strong religious angle depicted in the work of the Bowery Mission which should not be overlooked. By all means invite members of your local ministerial group to an advance screening.

More Trifles of Importance

In a cup of tea and a tiny flower John Nesbitt finds the threads of another thrilling story for his series on life's Passing Parade.

WE OF this hectic, harried century, concerned as we are with momentous problems, rarely have time to look about us at the small things, the "unimportant" things which happen every day. Nevertheless, many times in the past, in the midst of seemingly world-changing events, something of trifling importance has occurred which actually has had a more significant effect upon history than any of the "important" happenings of the period.

These "trifles" form the basis for another dramatic and interesting episode in John Nesbitt's Passing Parade series. This new Metro-Goldwyn-Mayer short is titled "More Trifles of Importance."

Just take the modern hairpin. Do you know why it is like it is? Well, once a woman complained to her husband that straight hairpins constantly fell out of the hair — so her spouse merely took a pair of pliers, did a bit of twisting around, and made a fortune on a pin with wrinkled ends.

To get on with the story, Nesbitt uses three simple things — a rolled parchment, a country flower and a cup of tea — which have led to the development of especially useful things today.

In the early days, when doctors were not permitted to touch the skin of their more fashionable clients, the doctor would roll a parchment and place one end of it on the patient's chest as he listened through the other end to the heart beats. Thus developed the instrument that is today known as the stethoscope.

The story of the country flower dates back to the 18th century. An old Shropshire herb woman, was thought to be a "witch" because she was constantly mixing some sort of "devil's" brew. At that time any old woman who lived alone and was disliked by her neighbors, was apt to be accused of witch-craft, tied to a stake and burned alive. Her house was being invaded by a bunch of ruffians and the poor woman was being dragged off when the Duke, an outstanding personage of that district, came to the scene. He ordered the woman released.

Eight years later, the old woman got the chance to repay him. The Duke was stricken with heart disease. Then, doctors were helpless to save patients thus afflicted.

Finally, the herb woman came to the Duke's bedside with an old home remedy. The physicians refused to listen to the old crone but the Duke, known for his stubborness, drank it. Later a miracle happened. The Duke suddenly took a turn for the better. The doctors were astounded at the discovery and when they asked the woman what it was, she held forth a sprig of foxglove. That flower contained a substance that is today known as digitalis. It has the power to put new life into failing hearts.

A cup of tea came to the rescue of a young girl who was seriously injured and badly burned by a gas stove explosion. She was placed in the care of a young doctor, a recent graduate of medical school. At that time the standard treatment for burns consisted of salve, fluids, blood transfusions and injections to relieve pain. But since this was one of the young doctor's first cases, he didn't want to break the news to the girl's mother that her daughter would die. Soon came the usual warning of death, a drop in blood pressure, but still the youthful physician thought there was something he could do to prevent it. While searching through medical books, the weary doctor lit a cigarette and burned his finger with the match. To relieve the pain, he dipped it into the first thing at hand — a cup of tea. A few seconds later, the doctor was amazed at the soothing effect of tea on the burn . . . and then came the idea. Quickly, he ordered the tea to the girl's bedside where he swabbed her with the solution. The patient soon felt better, and finally became perfectly well again. Today, thousands are cured for burns with a standard tannic acid treatment.

Lumsden Hare appears as the Duke and the herb woman is played by Eleanor Wesselhoeft. Vondell Darr plays the burned girl and William Tannen, the physician. Basil Wrangell directed from a script by Sam H. Chain.

Exploitation ☆ ☆ ☆

SINCE your film deals with two trifles in the medical field which have been responsible for saving thousands of lives you can be sure that all doctors in your community will be interested in seeing it. Arrange an advance screening for officials of your medical association and have them mail post cards to all members.

Since one of the episodes in "More Trifles of Importance" deals with the important part played by a cup of tea in the discovery of tannic acid, it might be a good idea to get local tea rooms to put cards in their windows with the copy to the effect, "A cup of tea was responsible for saving thousands of lives. See 'Trifles of Importance' etc. Enjoy a refreshing cup of tea here, etc."

You can logically tie up with drug stores in exploiting your film. Supply them with stills from your picture and have them make up window and counter cards calling attention to your film and to the care they exercise in filling prescriptions.

Here's an idea for a tieup ad. Get a local department store to run an ad featuring the trifles they sell which might possibly save lives such as rubber bathtub mats to prevent accidents, safe electrical fixtures to prevent fires, door chains to prevent robberies, etc.

"The Man Who Changed the World"

Mightier than the sword is the mind of man...Carey Wilson tells the story of James Hargreaves whose invention of the spinning jenny did more to change the world than all the wars in history.

WHILE in Europe today men are attempting to change the destiny of the world through blood, fire and famine, Metro-Goldwyn-Mayer's commentator, Carey Wilson, fittingly enough at this time, brings to the screen the story of a man who was responsible for setting off the greatest revolution in history without shedding a drop of blood. The one-reeler titled "The Man Who Changed The World," is one of the M-G-M Miniature series.

The film opens in the little town of Blackburn, England, home of James Hargreaves, his wife and two children, Jenny and Tommy. Like many others in the community, during the latter part of the eighteenth century, spinning thread from flax or wool is the source of their livelihood.

This particular day is Saturday and, as at the end of every week, James Hargreaves turns in his work to a weaver who pays him just enough to sustain himself and his family. That night, Hargreaves, sickened at the thought of the miserable conditions at home, tries to forget his troubles in the village pub.

Later, as he tiptoes into his house, he stumbles against the spinning wheel and turns it over. The shock sobers Hargreaves and he stands there looking at the wheel. Suddenly an idea comes to him and he ponders it as he goes to bed.

The next morning, while his wife and children are at church, Hargreaves works on his idea—his new discovery. He dissembles the spinning wheel, broadens the spindle space and connects a second wheel to the first. It is a wonderfully simple idea, for in this position the machine can hold more than one spindle. It can hold eight. With bated breath, Hargreaves sets the wheels in motion and is overjoyed to see that it spins all eight threads. In honor of his young daughter he calls his new invention the "Spinning Jenny."

In the months that follow, life becomes easier for Hargreaves. His village friends wonder how he can spin so much thread. Finally the news leaks out that he has a new type of spinning machine. A machine that spins so much thread with so little effort that it soon becomes possible for him to build three more machines and hire men to do the spinning. And it is right at this moment that the industrial revolution begins to stride forward. For, Hargreaves invention marks the beginning of large scale textile industry and wage labor.

Later, the inventor decides to present his idea to London financiers. While demonstrating his machine, a designer for the bankers sketches his invention.

Hargreaves makes so much money and is so wrapped up in his problems that he fails to realize that, as a result of the increased production of thread made possible by his spinning jenny, the price of thread has dropped and his friends in Blackburn are starving and have come to hate him. When he returns from his London trip, an angry mob intercepts him, beats him mercilessly and burns his shop.

It is only at this late date that Hargreaves realizes what the misuse of his machine has brought about and he decides to destroy it. But it is too late for the plans are in the hands of the London bankers.

Thus ends the story of James Hargreaves, the almost forgotten creator of the industrial revolution, whose little accident late one night led to the vast industries and mass production of the present day.

"The Man who changed The World" was directed by Sammy Lee.

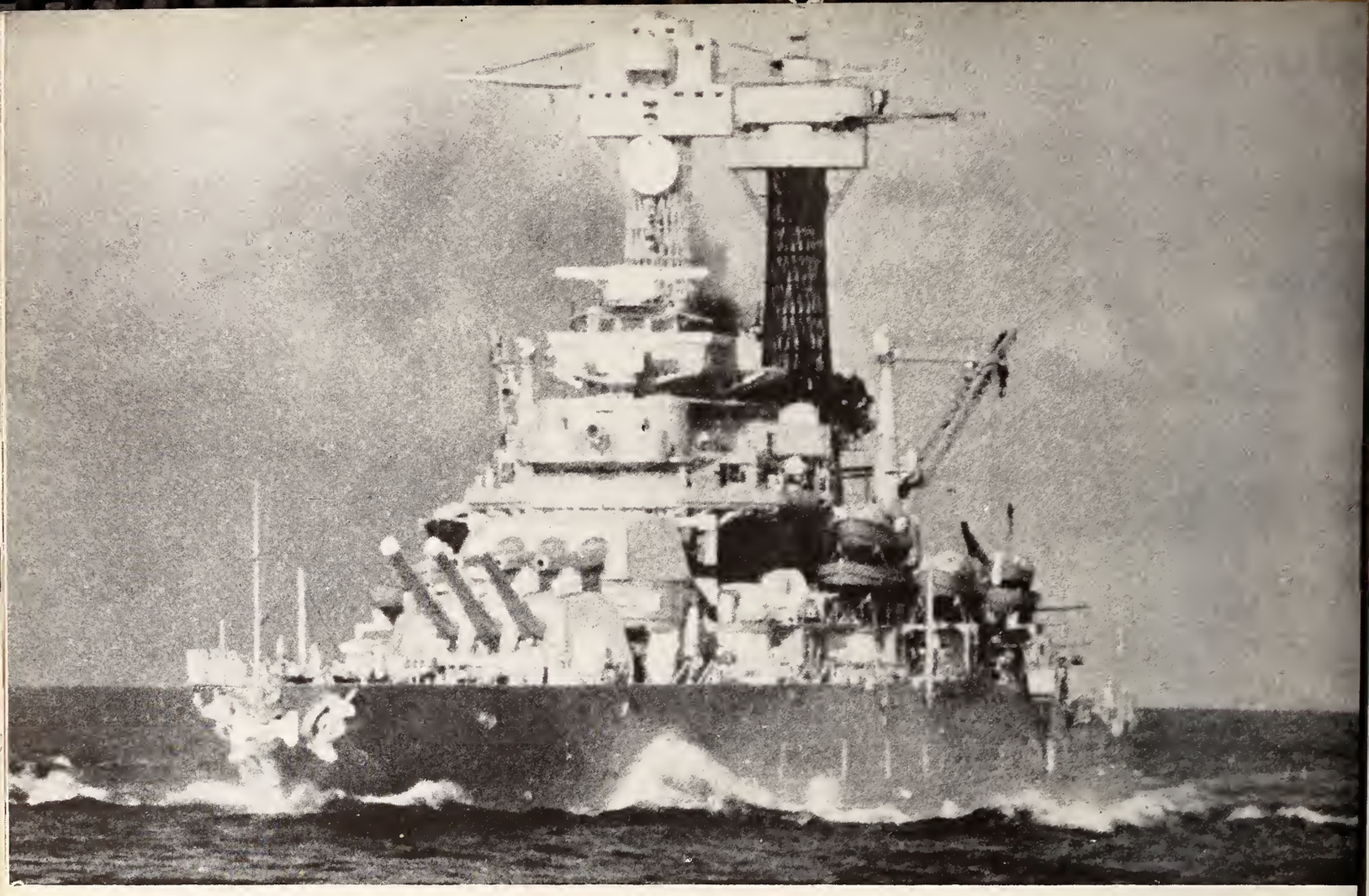
Exploitation ★ ☆ ☆

THE title of your film is adaptable to several good exploitation ideas. One would be a newspaper contest in which entrants would be called upon to identify the photographs of a number of men whose inventions or accomplishments can be considered to have changed the course of the world.

You might also make up for teaser tack cards and for lobby display a group of names such as Hitler, Napoleon, Hargreaves, Lincoln, Lenin and F.D.R., using the line "Who is the Man Who Changed the World (theatre and playdate).

Libraries have dozens of books on little known men who have played important roles in shaping the destiny of the world. Have them make up displays and bookmarks calling attention to their books and your film.

Also appropriate at this time of the year when cotton goods are always pushed, would be a department store tieup ad featuring various textiles in honor of "The Man Who Changed the World" and made these low prices possible.



Clear the decks for action! . . . Battle-wagons of the Fleet engage in war games, ready to throw a wall of steel around the Western Hemisphere . . . Carey Wilson shows why the U. S. Navy is second to none and how Uncle Sam intends to keep it that way!

THE BA

EVERY now and then newspapers report violent naval engagements between the "Blacks" and the "Blues" of the United States Navy. Readers learn that the Panama Canal or San Francisco or Hawaii was mythically attacked and mythically blown off the map. Or on some occasions the attackers were mythically blown out of the sea. Well, today, with an undertone more serious than ever before, the United States Navy is still having its war games. And for the first time such an event has been recorded on film and is now to be seen in Carey Wilson's latest Metro-Goldwyn-Mayer Miniature, "The Battle!" The film has all the answers to such questions as to what constitutes a complete naval fighting unit; how does it go into action; what does it do and how effective can it be?

The film depicts a mythical war against the United States. A strong Black (read *enemy*) force is approaching the Panama Canal. The Commander-in-Chief has sent out word to all ships to intercept and destroy this enemy force.

With a Navy moves its base force, consisting of a large number of non-combatant ships manned by Navy personnel. Now with the enemy on its way, there are a number of last-minute preparations. For instance, the flagship of the Navy's base force is the Argonne, brain-center for supplies, and equipment, and before leaving, urgent orders have to be rushed through. The U. S. S. Medusa is the repair ship and here last minute adjustments and repairs are being made. On this ship is the finest staff of electricians, optical experts, welders and steel men, lathe and milling machine operators. As Carey Wilson puts it, the Medusa isn't a ship, she's the largest floating gadget in the world.

Another equally important ship is the Arctic, a gigantic floating ice box with refrigeration space about 50,000 times as big as the ice box at home. Before leaving, each ship sends its tender to "market." And this is important, too, for in one month, the crew of a modern battleship will devour twenty-five head of cattle, the hams of two hundred hogs, nine thousand dozen eggs and twenty-four thousand pounds of flour.

But while all this is going on, not to be forgotten are the oil tankers which feed the ships with their precious fluid, which is really the life-blood of defense.

First to leave against the approaching enemy are the submarines. Contrary to popular belief, the film shows submarines aren't gallant lone rangers, but are organized into squadrons, each squadron having its own mother ship to serve as a base.

Since space is so shy on these undersea boats, each man aboard is more than a seaman. He is a trained technician and a specialist at his job.

Next to leave are the destroyers. Their job is to find the enemy, divert his fire and pave the way for bigger and slower ships. As Wilson explains, destroyers are really the shock troops of the sea.

Following this, the cruisers — first the light, then the heavy — put out to sea. They are fast and powerful and sometimes can bring down "big game."

The aircraft carriers move out next, with hundreds of planes all ready on the flight deck ready to take-off. Their fuel tanks are full, bomb racks loaded and engines tuned — all ready for the pilots to answer the call.

Finally come the big battleships or battle-wagons, as they are sometimes called. Each takes its place in line, for each is a part of a calculated plan of battle, mapped out in advance.

All units are now at sea and, if calculations are correct, contact will soon be made with the enemy. Suddenly the carrier decks become a beehive of activitiy as the planes begin to go aloft. First go the scouts, then the fighters and bombers. Soon word comes back — the enemy is found!

On the double, men go to their specified battle stations and each part of the ship is isolated from every other part. The enemy is not in sight but that doesn't mean anything because battles are often fought at a distance of thirty thousand yards. The submarines and planes make the first contact. Then the destroyers move in and defend the other ships against the enemy's submarines by dropping depth bombs. Cruisers by now are pretty close to the enemy, perhaps may be in effective firing range of the enemy's battleships.

Now the battleship planes are launched by catapult to spot the guns of the ship against the enemy. The Commander-in-Chief orders the unengaged flank of destroyers to lay a smoke screen towards the enemy, from behind which the attack is begun.

Finally comes the word and the battleships' big guns go into action. All four of the three-gun turrets fire at once, toward a target fifteen miles away. For twenty minutes this keeps up then suddenly all is quiet. Apparently the "Blacks" have been defeated because a proper sea battle ends when only one fleet is still on top of the water.

But now another ship of the base force plays an important role and that is the Hospital Relief Ship which cares for the wounded. Also aboard this ship there are twelve important women — the only feminine sailors in the United States Navy. They are registered nurses with unofficial ranks from ensign to lieutenant-commander.

Thus ends the "war game," and the fleet returns to its base port. But it's important because such realistic rehearsals keep the Navy at its peak of preparedness!

EXPLOITATION

★ ★ ★

IF THERE ever was a timely short subject "The Battle!" is it. It comes to the screen at a time when the government is making every effort to build up its Navy as an important part of the National Defense program. In addition, the government has spent plenty of time and money building up an interest in the Navy among the people. It will not require much effort therefore for the exhibitor to take advantage of the situation and translate the people's interest into boxoffice terms. Advertisements, lobby displays and all other theatre publicity should inform the public about your film.

Newspapers, these days, go for anything having to do with national defense. In addition to the regular movie critic invite editorial writers and local columnists to a screening. It is not unlikely that the short will be given attention on news pages.

You will find local Naval Recruiting offices anxious to cooperate in exploiting this film. The least to be expected from them is permission to post one-sheets on their "A" boards. In towns where regular units are stationed it may be possible to obtain uniformed troops to participate in parades and other opening day ceremonies.

Certainly Boy Scout, Junior Naval Reserve units and the Youth Divisions of American Legion Posts in your town can readily be called upon to participate in the promotion of your film. Most of these groups have bands and usually are anxious to give them a chance to do their stuff. Why not get several of these organizations together and organize a parade through town on the day your picture opens. Perhaps they can mass the colors before a monument to some Naval hero before they disband in front of your theatre.

A stunt that should not fail to land in the news columns of local papers would be to offer to refund the admission price to any and all young men who enlist for service in the Navy after seeing your film.

A good publicity gesture would be to have a newspaper sponsor a showing of "The Battle!" in a local hospital for the benefit of World War veterans who are unable to attend the theatre. An alternative would be to invite a picked group of Naval veterans to your opening. Their comments on the difference between the present equipment and the type used twenty-five years ago will make excellent copy.

Because of the patriotic nature of your film there should be no difficulty in getting the full cooperation of local merchants for window displays, etc. A toy department, for instance, could make up an attractive miniature naval display suitable for window or lobby or both.

Similarly, you might persuade your Merchants Association to arrange for all member-stores to carry special box announcements of your showing in their regular newspaper ads. Ad mats, eminently suitable for this purpose are available *gratis* at your M-G-M exchanges.

GLIMPSES OF KENTUCKY

THE scenic highlights of the "blue grass state" of Kentucky are the subjects of James A. FitzPatrick's latest Traveltalk for Metro-Goldwyn-Mayer. Filmed in Technicolor, the one-reeler, titled "Glimpses of Kentucky," first shows the Cumberland River which winds through the state creating a particularly fertile valley. It was this rich soil that first attracted settlers into Kentucky.

Kentucky at present is still an agricultural state with about seventy per cent of its population living on farms and depending on farm produce for existence.

One of America's foremost frontiersmen and Indian fighters, Daniel Boone blazed the Wilderness Trail into Kentucky through the Cumberland Gap and today his grave is one of the state's famous shrines.

Fort Harrod, at Harrodsburg, is one of the most famous landmarks in the state. It is the site of the first permanent white settlement in Kentucky, and it provided protection to the early settlers against Indians. Near the fort, in an old burial ground, is the grave of the first white child born in Kentucky and the final resting place of pioneers who lost their lives in defense of their families during the Indian wars.

A duplicate of the tiny log cabin in which Stephen Foster composed the immortal "My Old Kentucky Home" is another historic highlight of the state.

Kentucky's early settlers were English and Scotch and they brought with them their love of horses. Today, breeding of thoroughbred horses in Kentucky is world renowned. The state is thought to be the finest horse breeding region in America. Fox hunting, polo and horse racing are popular sports and, it is said, children in that vicinity learn to ride as soon as they learn to walk.

Most of Kentucky's better horses are bred for racing. On Faraway Farm can be seen the colts of Man O' War, the famed wonder horse. Man O' War, affectionately called "Big Red," was considered, in his day, the greatest horse that ever ran on the American turf.

In Kentucky, great horses are retired to pasture where they spend the rest of their lives when their racing days are over. On George's Hill on Elmendorf Farm, is seen the burial place of America's most famous horses. Here are buried Fair Play and Mahubah, parents of Man O' War.

OUR GANG

YE OLDE MINSTRELS

ALTHOUGH the Our Gang kids are but youngsters they are appreciative of the humane work the Red Cross is doing in the midst of the present world cataclysm. They realize, too, that in order to continue its battle against hunger and pain, the Red Cross needs numerous contributions. So, the Gang, in their latest short subject for Metro-Goldwyn-Mayer, "Ye Olde Minstrels," decide to "do something" for the Red Cross in terms of a large donation. The only problem on their hands is how to raise the money.

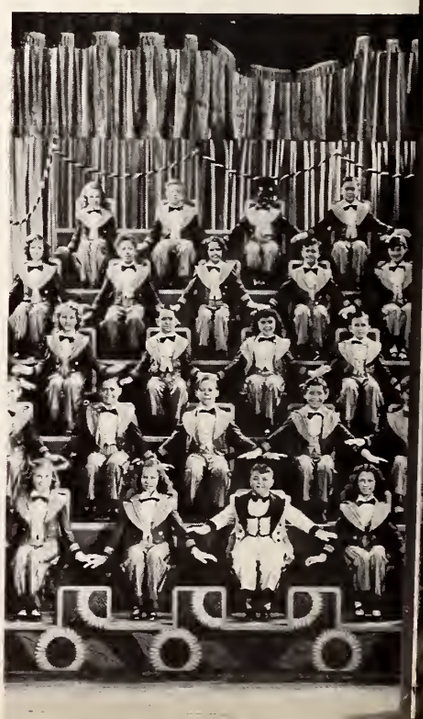
Froggy bursts forth with a bright idea. His uncle, a well-known Minstrel Man, might help them put on a Minstrel Show, which should cause a sensation in the neighborhood. Froggy's idea catches on immediately and the kids go to see his uncle.

The City Auditorium is opened to the group to present their benefit program, professional costumers donate the costumes and Froggy's uncle's pals form the orchestra. Finally the big night arrives. The price of admission is whatever the patrons feel they can give.

As the curtain opens for the first number, thirty-five youngsters line up on five platforms, which gives the appearance of steps. Spanky is master of ceremonies, Froggy and Mickey are end men. In the center of the group is Darla and in the middle of the top row, Buckwheat.

At the conclusion of the performance Spanky tells the audience that the show has been a complete success. A total of two hundred and eight dollars has been collected for the Red Cross.

Edward Cahn directed from a script by Sam Baerwitz who also arranged the dance numbers and specialties. Bud Murray, who directed minstrel shows on Broadway and all over the United States, directed the dance numbers. Walter Wills, former Minstrel Maestro, plays Froggy's uncle.



Willie and the Mouse

Have you the mind of a man or a mouse? . . . John Nesbitt psychoanalyzes some lowly rodents and discovers that among them, as in humans, are mental giants and morons.

FOR YEARS scientists have been using mice for physiological tests because the tiny animals react to such tests somewhat like humans. But now, as John Nesbitt explains in his newest Passing Parade subject, "Willie and the Mouse," a new and equally useful test has been satisfactorily applied to mice.

As Nesbitt explains in the Metro-Goldwyn-Mayer subject, every mouse, like every human, seems to be specifically adapted to do certain kinds of work, and some seem to have a higher degree of intelligence than others.

For instance, the old method of school teaching, whether it was readin', 'ritin' or 'rithmatic, was to memorize, cram, study and remember some very boring things. Naturally, there were a few, like Willie, for instance, who were particularly good at remembering and they could spend their time antagonizing the other members of the class who were trying to learn their lesson. Well, the same thing applies to a little mouse put on an intricate tri-dimensional maze. The little mouse, being particularly good at searching and remembering, remembers every crook and turn and soon finds its way to the top of the maze, while its "brother" is still frantically searching for the second or third turn down at the bottom. This simple test alone, proves that some are more adapted to do certain things than others.

Nowadays in school, children can learn by whatever method is best for them, whether it be remembering, reading, drawing or in practical application. As Nesbitt explains, there's really no reason for a dunce in a schoolroom. It may be that the student can learn his lesson better some other way than the teacher is teaching it — which leads to another experiment.

This time the schoolroom is switched back to the 1900's. At the blackboard, a little girl is trying to add a simple column of figures as the teacher stands looking over her like a hawk, tapping her fingers because the girl is a little slow. The girl turns, looks at the teacher, becomes frightened because she can't do the problem and runs out of the room crying. She has developed an inferiority complex, and the same thing holds true with the mouse.

For this experiment two mice are placed in a glass cage at one end of a runway. Food is in another cage at the other end. Both mice know that there is food at the other end, so, when the cage is opened, there is a race for the opposite end. One mouse noses out the other and, as he enters the glass cage containing the food a door closes, and the losing mouse is locked out. He tries to get into the cage, but finds that he can't so runs back down the runway to the first glass cage, hides in a corner and even refuses to run the race again.

One has often heard that some times a "slacker" will get more out a job than a hard-working individual and again this is proven with the two mice. For the experiment the mice are put into a glass cage which has a rope coming down into the cage. Both mice realize that if they pull on the rope, they will get food.

One mouse pulls and tugs on the rope as the other sits nearby watching and occasionally helping the hard-working mouse. Soon the food comes within reach of the animals, and the "slacker" stands up on his hind legs and gets it as the other hard-struggling mouse still tugs on the rope. When he stands up to get the food, it's all gone. Further experiments along this line with the mice prove that the hard-working mouse will get fooled several times, but finally will get wise and reach up for the food with the "slacker" and then a little battle will result to see who will get it. Again, this parallels the human life, when finally the hard-working individual steps into the boss' office and stands up for his own rights if a slacker in the office has been getting all the promotions. With this the one-reeler comes to a close.

George Sidney directed the film.

Exploitation ☆ ☆ ☆

WHILE the subject matter of "Willie and the Mouse" of necessity makes it humorous entertainment, actually the film is a factual scientific study. By all means invite the science editor of your paper to a screening. He will have plenty to say about your film in relation to other current experiments with animals. Stills, available at M-G-M exchanges, are excellent for feature and roto pages.

You might also have your newspaper invite the psychology class of a local college or the advanced biology class of a high school to a screening. Student and teacher comment will make good copy.

True, mice are a bugaboo to most women but when properly caged they are fascinating. You might set up a cage of them in your lobby. It's sure to be a crowd stopper. Interest can be heightened if you will have your carpenter knock together one of the mazes depicted in the stills and have the mice run around on it.

It should be easy to arrange for local pet shops to feature white mice in their windows during your engagement, using stills and copy calling attention to your film.

Cuban Rhythm

Do they laugh when you stand up to dance? ...Take a lesson from Pete Smith and learn to Rhumba and la Conga in one easy lesson . . . It's in that Latin-American groove.

As THE nation goes, so goes Pete Smith to bring you the do's and the don'ts of those two popular Latin-American dances, the rhumba and la conga. He titles his newest Metro-Goldwyn-Mayer Specialty, "Cuban Rhythm." Leave it to Pete to get nothing but the real thing for in his film he features Mickey Alvarez, one of the creators of the Cuban rhumba, and Madeline Pollard.

Pete explains that we all have different interpretations of how the rhumba should be executed. Some get started off on the wrong foot by not learning the correct stance. As Alvarez and Pollard demonstrate it, the correct form is to stand facing each other, slightly apart — just about two inches. The elbows are raised to the side (left on the man and right on the girl) to a comfortable height, and it is the forearm of the dancers which touch as the couple dance.

Probably the biggest error of all made by rhumba dancers is the movement of the hips. Many have the idea that the hip movement must be exaggerated to dance the rhumba correctly. Again this is wrong. Alvarez demonstrates the correct way to move the hips, and it is so simple and relaxing that one wonders what all the trouble was about. Here's how it's done: Just stand completely relaxed for a moment. The natural tendency is to place the weight on one hip, while the knee of the other leg bends slightly. Now the idea is to shift the weight from one hip to the other, and allow the knee to bend forward instead of outward and you have the correct hip and knee action!

The basic step of the rhumba, as in many other dances, is the box step. With this simple step it is easy to get the idea of the dance, along with the correct method of shifting weight from hip to hip. As Pete explains, and Alvarez demonstrates, the first movement of the rhumba is never forward, nor backward, but sideways. Extend the left foot for a step about eight or ten inches and bring the right foot over to meet it. The third movement is forward, naturally moving the left foot forward about eight inches. Now bring the right foot up until the toe of the foot is at the heel of your left foot, then extend the right foot to the right about eight or ten inches. Now you should have the count "1-2-3 and." To finish the step bring the left foot over to meet the right. Next, move the right foot down, or backward for the following step, which brings the right foot right where it started. Next, bring the left foot down so that the heel almost touches the toe of the right and continue the movement of the left foot over to the left to start you off on a second box step. Now you have the count "1-2-3 and 4-5-6."

The movement of the hips is synchronized with the steps in this manner. We "sit down" on the hip on the left corner and step forward, "sit down" on the hip on the right corner and step back.

As Pete explains, once you have the idea of this fundamental step, then, as in ballroom dancing, it is simple to create your own turning and box steps, and maybe become as good as Alvarez and Pollard. Who knows?

The la conga is usually danced by patrons of night clubs in a long line. The step is to the left, cross over with the right foot, left with the left foot again, and then an accent (not too much), which can either be an upward movement or a halt, on the fourth count. This same thing is repeated to the right. However, Pete's new Specialty presents a "conservative la conga" by Alvarez and Pollard. The new dance makes it possible to dance the la conga with a partner instead of en masse. Their dance starts off with a simple la conga box, followed by two reverse turns, three forward turns and next four walking turns. Next they do two American turns, two side turns and then break, the girl exiting left and the boy at the right. Pete says it's simple if you know how, but even Pete is still trying to learn this one.

The short was adapted from Arthur Murray's book, "How To Become a Good Dancer." E. Maurice Adler prepared the screenplay. Alvarez and Pollard are two of Murray's most popular dancing teachers. Will Jason directed.

Exploitation ☆ ☆ ☆

"CUBAN RHYTHM" lends itself to any number of tieups with local dancing schools, particularly with Arthur Murray branches since Murray instructors are featured in the film. Arthur Murray branches are located in fifty principal cities and all of them have been advised to cooperate in the exploitation suggestions which follow.

In view of the present Good Neighbor policy, a local newspaper may be interested in sponsoring a free public dance lesson in the rudiments of the Latin American rhumba. This can be held at a large ballroom or on the stage of your theatre prior to the regular performance, the teacher giving her services in return for the publicity she will receive.

Through the cooperation of local teachers and dance places, stage a contest to find the best local rhumba dancers, the competition to be held on the stage of your theatre and suitable prizes awarded.

As a special attraction which will add to the entertainment and the boxoffice receipts as well, arrange for your local dance teacher or their star pupils to present a demonstration rhumba dance on the theatre stage in connection with your showing.

Arrangements can also be made for a dance teacher to offer a special radio rhumba lesson over a local station, after which listeners can be advised to see your film in order to see the steps performed correctly.

Murray branches or other dance schools will be willing to offer free courses of instruction as prizes in a newspaper or radio contest such as "My Best Suggestion for Improving Relations with our South American Neighbors."

Night clubs and dance places will cooperate in scheduling a special Cuban Rhythm Dance each night after which the orchestra leader will present guest tickets to the best dancers.

To locate the dance enthusiasts in your town all you have to do is follow the trail of the automatic phonographs. Wherever you find these five-cents-a-record machines you will have discovered the meeting place of local dance lovers. Arrange with the distributor to place on each of these machines an announcement to the effect, "Learn to dance the rhumba and la Conga in one easy lesson. See 'Cuban Rhythm,' (theatre and playdate)."

The Goose Goes South

FROM the fertile imagination of Metro-Goldwyn-Mayer's cartoon supervisors, William Hanna and Joe Barbera, comes a new novel cartoon personality. It's a goose, a little fellow who makes his debut in "The Goose Goes South."

While the rest of the geese are flying south for the winter, this little goose decides to hitch-hike. He stands at the side of the road and patiently waits for a car to stop. The first auto that passes spins him around like a top and when he stops he finds a card in his hand which reads, "No Riders."

More cars zoom by and finally one pulls over to the side of the road. Happily, the little goose runs over to the driver, but his expression changes when the driver explains that he's only going a few blocks. With this he slams the car into gear and streaks away.

Travelling through the Blue Ridge Mountains of Kentucky, the goose sees some bloodhounds in action. When questioned, they explain they are on the trail of the lonesome pine. Next, the little goose gets a taste of good old southern hospitality. He breaks into a watermelon patch and breaks open a melon. The farmer, seeing him eat the melon, grabs his shotgun and blasts away. The goose streaks off and soon disappears over the distant hills. He continues to run through the state of Kentucky and Tennessee and finally stops to catch his breath on the outskirts of Atlanta.

Still trying to get a ride, the little goose hits upon a brilliant idea. He hides behind a rock near the highway and holds out a woman's leg. An auto screeches to a stop and the goose comes out of his hiding place and runs over to the driver. It is the same driver who had stopped before. Once again he says he is only going a few blocks and is off in a flash.

Soon the little goose passes the tobacco fields and arrives in the Everglades of Florida. Here he sees a little girl sitting in the mouth of an alligator. She is warned three times to get off but she insists she is sitting on a log. That is, until the alligator closes his mouth. Then the little girl pushes open the alligator's mouth and admits she was wrong.

The little goose's journey to the south is completed and he sits down to relax. Just then a car screeches to a stop besides him. It is the same motorist who had stopped for the goose before and once again he repeats that if he wasn't going only a few blocks he'd give the goose a ride. With this the car speeds off and catapults off the end of a pier into the warm Florida waters.

The little goose hears the motorist crying for help and runs to the edge of the pier. The goose smiles and says, "I'd give you a lift, only I'm going just a few blocks."

M • G • M CARTOONS

The Little Mole

WHILE pursuing his favorite hobby of studying all sorts of animal life, Hugh Harman, cartoon producer for Metro-Goldwyn-Mayer, came across a strange little animal that spends almost all of its life underground. So interesting and amusing was this small creature that Harman decided to make it the subject of his latest Technicolor cartoon.

The film, titled "The Little Mole," opens in the kitchen of an underground mole home. Here we find Mama Mole suggesting to Sonny, our little hero, that he go outside and play.

In the bright sunlight, the little mole climbs onto a high toadstool and looks at a beautiful fairy palace far off in the distance. In reality, the palace is only a refuse heap with a stream of muddy water flowing from a rusty pipe into a murky pond and tin cans reflecting the sunlight. To Sonny, however, because of his poor vision, it is a clear lake and a jewelled stone mansion.

Just about this time along comes Dr. Primrose Skunk who steps up to Sonny and introduces himself. "I'm Dr. Primrose Skunk, with a line of junk," he says. With this he opens his suitcase and out pops a miniature circus including a calliope.

Sonny invites Dr. Skunk to look at the beautiful palace with him. When the skunk sees the junk pile he knows that something is wrong with Sonny's eyes. He pulls out a chart and places it directly in front of the little mole. Sonny confesses that he can't see it.

Dr. Skunk gets busy. He spins a wheel, and as the doctor describes it, it is his Rotary Optic Neutralizer. At whatever number the wheel stops, that is the number of the glasses the young mole will receive. With the glasses, Sonny sees that his palace is only a refuse heap.

As Dr. Skunk moves off, the little mole sees a butterfly and immediately gives pursuit. It lands among some flowers and Sonny makes a grab for it and catches a bee. With the bee after him, the mole crashes into a mound of honey. Two little honey bears catch him and lick the honey. After the honey is gone they just toss him away. Sonny hits the ground hard and his glasses break. Groping blindly, he yells loud and long for his mama. Unable to see, he falls off a cliff into the river. Caught in the whirlpool, he is swept down the river over waterfalls and rapids.

Meanwhile, Mama Mole has been searching for her little one. She wanders over to the edge of the river and she finds Sonny lying motionless on the shore. As she carries him home, Sonny awakens and weakly proclaims that he is all right. He is only heart-broken because his fairy palace is gone. But Mama Mole smiles and says it is still there. And sure enough, when the little mole looks off into the distance, there is his beautiful fairy palace.

BALANCE THE PROGRAM...

Even a good feature falls flat without proper support... more and more exhibitors look to little Leo's sprightly shorts to prevent audience letdown... shorts supply the spice and seasoning to reinforce the entertainment, reassure the boxoffice... both ways, shorts SWELL the show!

METRO-GOLDWYN-MAYER

SHORTS STORY

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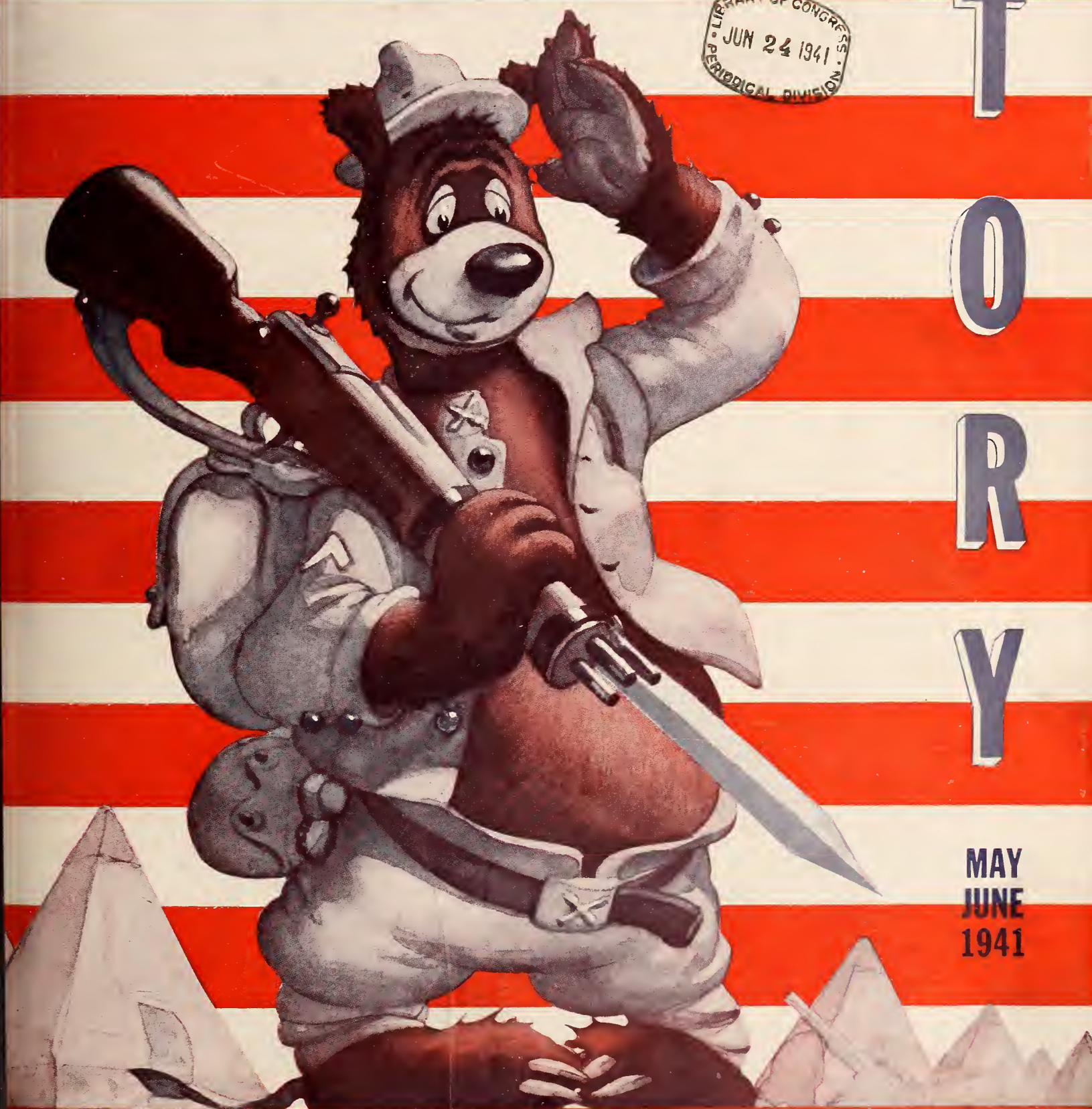

MAY
JUNE
1941

THE ROOKIE BEAR

...page 12

LEO JR'S

LION-UP

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

SPECIAL

THIRD DIMENSIONAL MURDER — The screen does tricks in Pete Smith's Metroscopix "mellerdrama." There's a cannibal beside you, a skeleton in your lap, and a spider in your hair. Everyone participates in this super-shocker thriller. (7 mins.) *JAN.-FEB.*

THE FLAG SPEAKS — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB. 1940*

CRIME DOES NOT PAY

RESPECT THE LAW — Moving into respectable circles, Crime Does Not Pay shows how minor ordinance violators can be greater menaces to society than gun crazed killers. (20 mins.) *JAN.-FEB.*

FORBIDDEN PASSAGE — Cracking down on the alien smuggling racket, the Crime Does Not Pay series shows how the U.S. Immigration Service combats the army of aliens stealing through America's back door. (21 min.) *JAN.-FEB.*

YOU, THE PEOPLE — Only a democracy dares to examine its political processes. Crime Does Not Pay exposes election racketeering and shows how crooked politicians attempt to perpetuate themselves in power. (21 mins.) *DEC.*

EYES OF THE NAVY — (Not a regular "Crime" series subject but so classified here for release purposes.) A factual "report to the public" of the Navy's all-important air armada, showing the American people that the United States is wide awake in this world of uncertainty and intends to keep on doing business at the same old stand. (20 mins.) *OCT.-NOV.*

SOAK THE OLD — Beware of the pension plan racketeers! Crime Does Not Pay exposes the underworld parasites who prey on the old and weak, exacting one last tribute from those who can afford it least. (20 mins.) *SEPT.*

MINIATURES

THE MAN WHO CHANGED THE WORLD — Carey Wilson tells the story of James Hargreaves whose invention of the spinning jenny did more to change the history of the world than all the wars in history. *MAR.-APR.*

THE BATTLE! — A factual story of how the United States Navy goes into action against a mythical enemy. Carey Wilson goes to sea with the fleet and shows why it is second to none and how Uncle Sam intends to keep it that way. *MAR.-APR.*

THE HAPPIEST MAN ON FARTH — An O. Henry Memorial Award-winning short story becomes one reel of startling screen realism. It is a story of courage which ranks as the biggest little picture in Hollywood history. Featuring Paul Kelly and Victor Kilian. (11 mins.) *DEC.*

MORE ABOUT NOSTRADAMUS — Carey Wilson presents more predictions of the future from an amazing oracle of the past. Nostradamus, 16th century seer, who foretold the rise of Hitler and the fall of France, now is shown to have predicted America's entrance into the war and Germany's defeat. (11 mins.) *OCT.-NOV.*

THE GREAT MEDDLER — Carey Wilson pays tribute to Henry Bergh, founder of the A.S.P.C.A., who devoted his life to making this man's world a better place for animals to live in. (11 mins.) *OCT.-NOV.*

RODEO DOUGH — It's Rodeo time at Palm Springs and a galaxy of Hollywood stars are there, so are the two dizzy damsels who discover to their dismay that all bulls are not Ferdinands. (10 mins.) *SEPT.*

FITZPATRICK TRAVELTALKS

GLIMPSES OF KENTUCKY — James A. FitzPatrick films the "blue grass" state of Kentucky, depicting Daniel Boone's grave, America's most famous horse, Man O'War, Faraway Farm, famed horse breeding stables, and many other interesting sites. (8 mins.) *MAR.-APR.*

RED MEN ON PARADE — At the annual American Indian Inter-Tribal Ceremonies at Gallup, New Mexico, James A. FitzPatrick films the activities of the mass meeting of thirty tribes from all parts of the country. (9 mins.) *JAN.-FEB.*

OLD NEW ORLEANS — On a visit to Louisiana, James A. FitzPatrick films the old section of New Orleans. He photographs the Spanish shrine of Gabildo, the old French market, historic City Park, Pirates Alley and other interesting sites. (9 mins.) *DEC.*

BEAUTIFUL BALI — FitzPatrick takes his Technicolor cameras to the South Seas and photographs the isle of Bali. There he films a native market place, a Balinese orchestra, Temple dancers and many other scenes. (9 mins). *DEC.*

OLD NEW MEXICO — Depicting in Technicolor scenes from the desert country of New Mexico. James A. FitzPatrick films the capital, Santa Fe, ruins of ancient Indian pueblos, the Navajos, Kit Carson's grave and other interesting sites. (9 mins.) *OCT.-NOV.*

THE CAPITAL CITY, WASHINGTON, D. C. — Highlights of the Capital City are portrayed in Technicolor. FitzPatrick films the Washington monument, the Capitol buildings, the embassy and legation buildings of several countries and many other sites. (9 mins.) *SEPT.*

PASSING PARADE

THIS IS THE BOWERY — (Formerly titled "On the Bowery") America's first fully factual picture with a cast of 300 real people and a story as big as life. A stirring, startling camera record of the incredible street called Bowery, world-famed thoroughfare of failure. *MAR.-APR.*

MORE TRIFLES OF IMPORTANCE — In a cup of tea and a tiny flower, John Nesbitt finds the threads of another thrilling story for his series on life's Passing Parade. (11 mins.) *MAR.-APR.*

WILLIE AND THE MOUSE — Have you the mind of a man or a mouse? The Passing Parade psychoanalizes some lovely rodents and discovers that among them, as in humans, are mental giants as well as morons. (11 mins.) *MAR.-APR.*

OUT OF DARKNESS — (Formerly titled "Voice of Liberty") John Nesbitt tells the timely story of an underground newspaper which broke through censorship of the German invader to tell the truth to the Belgian people during the last war. (11 mins.) *JAN.-FEB.*

WHISPERS — (Formerly titled "Dark River") — Small town gossip is big business now . . . The Passing Parade shows how people's love for idle chatter has created a new advertising media and a potent political weapon — the whispering campaign. (10 mins.) *DEC.*

AMERICAN SPOKEN HERE — John Nesbitt's Passing Parade explores the history of American slanguage and finds that, like folksongs, it tells the history of the country. (11 mins.) *OCT.-NOV.*

DREAMS — The Pasing Parade investigates the strange phenomena of the subconscious mind and tells of some cases in which dreams have played important parts in men's lives. (10 mins.) *OCT.-NOV.*

UTOPIA OF DEATH — The Passing Parade presents the strange story of a vanishing race. Mexico's Seri Indians have lived thousands of years to achieve their "heaven on earth" . . . today they live to die. (10 mins.) *SEPT.*

OUR GANG COMEDIES

YE OLDE MINSTRELS — To raise money for the Red Cross, the Our Gang kids put on a minstrel show. The show, containing many favorite old minstrel songs and routines, is a smash hit and the kids are able to collect a large sum of money. (11 mins.) *MAR.-APR.*

1-2-3 GO — Aware that automobiles are causing a great number of casualties, the Our Gang kids organize a safety society to impress people with the seriousness of the situation. Before they know it the whole town is behind them. (10 mins.) *JAN.-FEB.*

BABY BLUES — With three children in the family and another expected, Mickey happens to read that every fourth child born is a Chinese. This knowledge creates quite a furore within Our Gang and the situation is heightened when twin girls arrive. (9 mins.) *JAN.-FEB.*

KIDDIE KURE — Disdaining all prescribed methods of curing hypochondria, the Our Gang kids practically drive a patient crazy, but effect a cure in one afternoon even though the doctor had given up years before. (11 mins.) *DEC.*

FIGHTIN' FOOLS — The Our Gang youngsters get into a scrap with another gang and agree to settle the matter in the latest fashion — war! By the use of ingenious weapons they manage to rout the foe. (9 mins.) *DEC.*

GOIN' FISHIN' — The Our Gang kids decide to go fishing, but after arousing the ire of a cop, the anger of a bus driver and the dismay of his passengers, they decide there is no place like home. (10 mins.) *OCT.-NOV.*

GOOD BAD BOYS — The Our Gang kids, after being falsely accused of theft, try to lead a life of crime. After a few harrowing experiences with the police, they conclude that crime does not pay. (11 mins.) *SEPT.*

Short Notice!

"THIS IS THE BOWERY" is the final title of John Nesbitt's Passing Parade subject reviewed in the March-April issue under the title "On The Bowery."

PETE SMITH SPECIALTIES

AERONUTICS — Here's your first line of defense against gloom. Pete Smith takes the audience on a flight with a student pilot and shows how to operate an airplane in one breath-taking, laugh-filled lesson. (10 mins.) *MAR.-APR.*

CUBAN RHYTHM — Do they laugh when you stand up to dance? Pete Smith shows how to Rhumba and La Conga in one easy lesson. Featuring Pollard and Alvarez, two of Arthur Murray's most popular dancing teachers. *MAR.-APR.*

QUIZ BIZ — Professor Pete Smith presents another quiz on things you think you know but probably don't in the fourth of a series of "What's Your I.Q.?" subjects. (9 mins.) *JAN.-FEB.*

MEMORY TRICKS — Based on an idea by Harry Kahne, reputed to be "the greatest memory expert in the world," Pete Smith investigates methods of improving the memory through memory rhymes. (9 mins.) *JAN.-FEB.*

PENNY TO THE RESCUE — Here's an epic problem with an epicurean solution. Pete Smith presents Prudence Penny, famous home economist, who shows how a marriage growing cold can be saved on a kitchen range. Featuring Sally Payne and Billy Newell. (10 mins.) *DEC.*

SEA FOR YOURSELF — There's something fishy under the sea and Pete Smith's gone down to investigate. He comes up with a brand new sport for hardy athletes — spearing fish under water. (10 mins.) *DEC.*

WEDDING BILLS — You can bill and coo 'til the bills come due, claims Pete Smith, who finds that marriage may be a bed of roses but, to a couple who has to live on a budget, it will only be a thorn in the side. Featuring Sally Payne and Billy Newell. (10 mins.) *OCT.-NOV.*

QUICKER'N A WINK — (1940 Acadamy Award Winner) Action too fast for the human eye caught in "frozen motion" by Stroboscopic photography at the rate of 2,000 pictures per second. Here's the screen's most sensational development since the advent of sound. (9 mins.) *SEPT.*

PLEASE ANSWER — In his third "What's Your I.Q.?" Specialty, Pete Smith, sound track professor, presents another quiz reel concerning things you ought to know. (9 mins.) *JULY-AUG.*

M-G-M CARTOONS

THE GOOSE GOES SOUTH — A little goose decides to hitchhike to Florida. On the way he has experiences with bloodhounds, an irate farmer, moonshiners and a double-talking motorist. Filmed in Technicolor. (8 mins.) *MAR.-APR.*

THE LITTLE MOLE — A Technicolor cartoon depicting the plight of a near-sighted little mole who gets a pair of glasses and sets out to see the world. (9 mins.) *MAR.-APR.*

ABOUL — THE BULBUL AMEER — Bringing to life in a Technicolor cartoon those famous foes of song and legend, Abdul—the Bulbul Ameer and Ivan Scavinsky Scavar, whose epic fend raged across the face of a continent. (8 mins.) *JAN.-FEB.*

THE PROSPECTING BEAR — Papa Bear's in trouble again! This time he goes off into the hills in search of gold. During his excavations, he attempts to dynamite a cave and, as usual, blows up nothing but himself. (9 mins.) *JAN.-FEB.*

MRS. LADYBUG — In this Technicolor cartoon a spider disguises himself as a maid to gain access to a Ladybug's home for the purpose of eating the inhabitants. But the little bugs turn the tables and destroy him. (8 mins.) *DEC.*

THE LONESOME STRANGER — Mellerdrama in the Wild West. A Technicolor cartoon depicting the hazardous adventures of the Lonesome Stranger in pursuit of the worst of all bad men . . . the Killer-Diller Boys. (9 mins.) *OCT.-NOV.*

GALLOPIN' GALS — A Technicolor cartoon depicting the inside story of the lives of all the "gal" horses entered in the Derby. Included is Maggie, the ugly duckling horse, who overcomes handicaps, psychological and physical, to win the race. (8 mins.) *OCT.-NOV.*

PAPA GETS THE BIRD — Once again the Bear Family appears on the screen in a Technicolor cartoon. This time Papa attempts to give the family canary a bath, but manages instead to get soaked himself. (8 mins.) *SEPT.*

THE HOMELESS FLEA — A Technicolor cartoon depicting the adventures of a little flea whose only desire in life is to find a comfortable home on the back of some nice friendly dog. (8 mins.) *SEPT.*

THE BOOKWORM TURNS — Many things can (and do) happen in a library when Poe's Raven and Stevenson's Dr. Jekyll and Mr. Hyde try to outsmart a learned bookworm. A Technicolor cartoon. (9 mins.) *JULY-AUG.*

ROMEO IN RHYTHM — Streamlining Shakespeare's Romeo and Juliet in a Technicolor cartoon. Portraying the immortal balcony scene to the tempo of a deep South revival meeting. (8 mins.) *JULY-AUG.*

THE MILKY WAY — (1940 Academy Award Winner) The famous fairy tale of the three little kittens who lost their mittens comes to the screen in a Technicolor cartoon depicting their adventures in the Milky Way. (8 mins.) *JUNE*

"Don't worry, Cap. I'm a double-feature fan."

"JOHN NESBITT'S 'Out of Darkness' proved to be one of the most interesting features of many recent programs, getting applause at almost every show . . . local newspapers played it up and it caused considerable local comment. I consider it in a class with the Nostradamus shorts and recommend it greatly as a feature worth publicizing on any program."

—L. R. GOLDING
Fabian Theatres
Albany, New York

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HERBERT MORGAN
Short Subjects Promotion and Development

JEFF LIVINGSTON, Editor

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SHORT STORY
MAY • JUNE 1941

ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

For a preview of the Our Gang comedy "1-2-3 Go!" Metro-Goldwyn-Mayer arranged a special program to urge greater traffic safety in the city of Los Angeles, particularly during the summer months when school children are on vacation. Inspector E. W. Lester and Los Angeles student traffic officers taught the "Gangsters" the proper procedure in conducting people across the street.

Mickey Gubitosi and E. B. Lefferts, member of the Motion Picture Traffic Safety Committee, with whose collaboration the film was made, inspect the award which the Committee presents annually to the producers of the film which does most to encourage safer use of the nation's highways. Last year M-G-M's "Drunk Driving" won the statue. "1-2-3 Go!" is a candidate for this year's award.

Edward Cahn, director of the film, and "Froggy" Laughlin, the "Gangster" with the basso voice, entertained on the program which was attended by school traffic officers and faculty advisors from more than six hundred elementary, junior and senior high schools. The gathering was also attended by civic officials, church leaders, and officers of prominent women's organizations.

OUR GANG BOXOFFICE SPECIAL...

At New York City's most dangerous intersection, Broadway and Street, Dwight McCracken, secretary of the Motion Picture Tr Safety Committee, right, shows Dr. Miller McClintock, Committee chair and traffic expert, the safety idea presented in M-G-M's Our G short, "1-2-3 Go!" The film will receive the exploitation cooper of twenty-odd safety organizations represented by the Commi

Our Gang Safety Club bu tons, for use in exploitin "1-2-3 Go!" are availab to exhibitors at a cost of o cent apiece. Order throu M-G-M Shorts Subjects d partment, 1540 Broa way, New York, N.

THE National Motion Picture Traffic Safety Council which represents twenty-odd safety councils and works in close cooperation with innumerable civic organizations, governmental bodies, industrial groups, professional societies, motor clubs and the like, has thrown its entire resources behind M-G-M's Our Gang comedy "1-2-3 Go!"

There is only one purpose of this organization and that is to cut down the number of traffic accidents. Since "1-2-3 Go!" was made with their collaboration and has as its theme a new idea for accident prevention the Committee wants as many people as possible to see the film. Their interests, therefore, and the interests of exhibitors who show this one-reeler are the same.

Stills and mats on the film are being distributed by the Committee to hundreds of publicity outlets. They have arranged with their member organizations to approach exhibitors, first, to show the film, second, to work with exhibitors in publicizing the showing, using the influence they have in their community to aid in any way possible.

At the suggestion of the Committee M-G-M has made up Our Gang 1-2-3 Go! Safety Club buttons to be used in the formation of local Our Gang Safety Clubs. Affiliates of the Committee have all the details on the formation of such clubs and are ready to aid exhibitors in doing so.

Efforts of the Traffic Committee have already born fruit in Los Angeles where, at a preview of the film, 600 representatives from schools, churches, fraternal organizations, Boy and Girl Scout groups and prominent women's organizations attended and pledged their organizations to cooperation with exhibitors when the film was shown.

A FEW SHORT WORDS

by Anne M. Mc Ilhenney

Motion Picture Editor of the Buffalo Courier-Express

IT IS my own but a confirmed opinion that movie producers have forgotten the primary law of entertainment—that people go to "see shows," that they expect to be intrigued, informed, sometimes thrilled, oftimes shocked, but always entertained—never to be bored. They can stay at home and be that.

And two pictures for the price of one was all right in the Depression years when it was good come-on talk to get more than your money's worth or at least double value, but since then the public has sadly learned the essence of smart merchandising and intelligent buying—that a good bargain is a rarity and that a weekly one-cent sale such as has been going on with the double feature bill is too often the case of two shoddy articles for the price of one good one—or a really good picture turned to ashes in your mouth and completely negatived by the irritation of a companion piece that is a cinematic triumph in vacuity.

So it is that out of this morass of annoyance we look to the short subject as the means of pepping jaded appetites and restoring our faith in movie palaces as arenas of fun. They are the proper and proved leaven for an entertainment menu. In them lies the secret of the success rule applied to the make-up of all good newspapers and magazines—the means of providing "something for everybody" on a program, substance perhaps to offset a film frivolity, whimsicality to lighten a grim tale or an epic. They are the neglected step-child but the potential Cinderella of the movies.

M-G-M hasn't been caught napping here—but the studio should have greater confidence in its own creations. We refer in particular to such splendid series as the Passing Parade and Crime Does Not Pay and such shorts as The Flag Speaks and Nostradamus (which in the light of subsequent events should be dusted off and trotted out again).

Here are shorts we will bet are remembered while the feature attractions on their bills are forgotten. Warner's historical featurettes were other shots in the arm that gave us high hopes for the sudden demise of the double-feature headache (Sons of Liberty, the Monroe Doctrine and Old Hickory). And then there was a merry melody ace of Warner's, Cross Country Detour, a cartoon short which played our town recently and sharply and emphatically took the pulse of the public on the matter. The theater publicity staffs forgot to mention it, the reviewer, nurtured by bad shorts, overlooked it. A sports columnist saw it and laughed, gave it a plug, and it was held over for three weeks, selling two whole shows!

In such productions the short subject has spoken eloquently—for itself. There is an appetite and a demand for brief films of educational items, popular science features, quaint tales, perhaps ghost stories, news story features, comedies and fascinating legends. And in plumbing this world of fact and fiction, biography, science and history, the movies will cure a great public of a great biliousness.

HE LIVES

THERE'S a man in Hollywood who lives in a trunk. Not only does he live in it, he earns his living in it. (His clothes look as if he sleeps in it.) His name is John Nesbitt.

Nesbitt had a wise father. He knew his son. When he passed away John's brothers received money or property. John received the trunk Inside of it he found hundreds of clippings about strange people, strange happenings, strange sayings. It had notes covering conversations with famous men in India, France and England. It contained pamphlets about unusual places and cults. In short, it was the heterogeneous collection of a man who had been successively a lecturer, editor of a newspaper in India, member of the British Intelligence service, professor at Yale and the Paris Sorbonne and, finally, a Unitarian minister.

Young Mr. Nesbitt dug down into his heritage and came up with a number of things. He came up with the realization that less well-known people are often the most interesting; that many unpublicized endeavors of man are often the most exciting; that seemingly insignificant discoveries are often the most valuable; that even inanimate objects have lives all their own. He came up with the conviction that man is more interested in his fellow man than he has time to show. He came up with the firm belief that most people are so busy living that they don't have time to appreciate life. And he came up with an idea that has been his meal ticket ever since.

Bundling himself and his nebulous legacy off to a radio station Nesbitt sold the idea for a program called the Passing Parade. It soon moved out of local brackets into a transcontinental hook-up. Several motion picture producers began to see that the natural curiosity human beings have for their kind might be a new and unexploited field of entertainment. Jack Chertok, short subjects producer for Metro-Goldwyn-Mayer, finally swung a deal and for four years now, poignant stories of strange people and odd events, narrated by Nesbitt, have poured from his trunk onto the screen with ever-increasing public approval.

Undoubtedly Nesbitt's greatest single asset is a voice and manner of speech which render dramatic and provocative words and facts which might not impress the hearer if presented in a less vital manner. This he owes partly to his father who was slightly deaf and demanded that his children enunciate clearly, and partly to William Shakespeare whom he studied avidly when he was a potential thespian at St. Mary's College and the University of California and later in dramatic stock at Vancouver, B.C. and Spokane, Washington.

Often commented upon is Nesbitt's style of speaking which he, himself, contradictory as it may seem, terms "prepared ad lib." Let it be said in this manner. Despite the freshly spontaneous way he sounds in his short subjects there is always a carefully prepared commentary. But he has trained his reading faculties to such a degree that his eyes are usually about three sentences ahead of his voice. This ability to "lead" in his reading makes it possible for him to alter the whole sense of the written paragraphs without interfering with the timing. This gives the ad lib quality while sedulously retaining the accuracy of the prepared script.

John Nesbitt's closest approach to sartorial fame is the fact that he wears the baggiest pants in Hollywood. Why? Well out of Papa's trunk, along with all the

other things, came a realization that living itself was an art and not a business, something to be savored, not swallowed in a maelstrom of activity. He wears what he thinks most comfortable. A young radio executive once lectured him on what he should wear to an important function in order to uphold the "dignity of radio." Nesbitt snorted, and showed up that night among the frock-coated gentlemen wearing a zippered jacket, ducks — and no socks.

Nesbitt's personal appearance often leads people to the conclusion that he is lazy, that he would rather play than work. Well, Nesbitt admits it but the postman who collects and delivers his mail won't readily agree because Nesbitt is one of the world's most prolific correspondents. And the reason for this goes back to that trunk.

It's a very good idea to do a series of radio programs and movie shorts about little known men and places and events. But where does one unearth these facts. The trunk was only a cornerstone for Nesbitt. From that point he had to organize an elaborate fact-gathering structure. That structure today includes subscriptions to daily papers in fifty American and foreign cities; receiving the same services sent to large newspapers by the two largest wire news bureaus; reading and translating into "fact digests" many biographical works and other sources of fact-gathering import; maintaining a voluminous national and international correspondence.

The first three are traditional and perennialy valuable wells to which every research expert eagerly carries his pitcher.

The fourth is the one which has given Nesbitt particular pleasure and profit in his explorations. Long ago he discovered that the facts which have been written down are only a fractional part of all the interesting data adrift in the world. Thousands of people, he has found, pick up facts known only to themselves, which would never be brought to light without the exertion of special pressure.

It was to explore this source that Nesbitt was forced to become a wholesale letter writer. Write him in criticism of one of his pictures, write him about some incident you consider interesting or just write him and a prompt reply will follow. Sometimes the correspondence ends with this first polite interchange. More often, if a mutual spark of interest is struck, it marks only the beginning of a long chain of letters. As his correspondence is always interlarded with the significant interrogatives "Who, Why, What, When and Where" once you start writing to him be prepared to "Give." Sherlock Holmes on the trail of a clue never exhibited greater pertinacity than Nesbitt in search of interesting items.

Perhaps one of the most important reasons for the success of Nesbitt's Passing Parade shorts is the enthusiasm with which he approaches his work. When he happens upon an incident interesting enough to fulfill all of his stringent requirements for a ten-minute reel he pushes everything else out of the way and puts it into work. It is difficult, therefore, for him to say what he is going to delve into next. But in the immediate future he will present one-reelers on such varied subjects as "Animal Psychology," a study of psychological reactions of dogs and chimpanzees as they relate to human behavior; "Your Last Act," a presentation of some of the strangest wills in history including the internationally famous Lounsbury will; "Twists of Fate," a collection of stories showing how great events in human history have been altered by immeasureably small but apparently predestined circumstances; "Hobbies," a description of some of the most peculiar avocations ever brought to light.

When viewing this imposing array of facts dug up and brushed off by Mr. Nesbitt one can appreciate a rejoinder he recently made to a friend who asked him if he had any fear of old age.

"In my job the years can't pile up fast enough," Nesbitt replied. "The longer I live the more I'll learn about the world and its people. And that's my career — unless, of course, people should suddenly lose their 'Bumps of Curiosity' — which I doubt."

IN A TRUNK

Nesbitt once attempted to look older in order to be more acceptable as a profound authority. He soon learned that actions, not looks, determine prestige.

All the world's a stage to Shakespeare and John Nesbitt ...Hollywood's "man with the perfect voice" finds extraordinary interest in ordinary incidents...He thinks the Passing Parade of life is the greatest show on earth.

Every man should have a hobby, claims young Mr. Nesbitt who, himself, has many. His collection of classical recordings is colossal and often he plays records while he works, selecting those compositions which best suit the mood of the short he is working on. He also finds relaxation in taking gadgets apart, few of which he can ever reassemble.

THERE'S GOLD IN SHORTS

says Pete Smith who reminds exhibitors that with proper promotion shorts can be made to fill seats as well as programs.

WE'RE hearing a lot about "box-office" pictures these days.

Box-office, like gold is where you find it.

Back in '49, the gold-rushers scooped up a pan of gravel from the creek beds, gave it a few quick swirls and if there wasn't a couple of lumps of gold the size of pigeon eggs in the pan, they dumped the gravel and tried a new spot.

Today, specialized mining is taking more gold from the same grounds than the Forty-niners ever panned.

Anyone can recognize gold (for box-office) when it sticks out in lumps like mumps on The Thin Man. But it takes a specialist to recognize and develop box-office when it isn't so immediately apparent.

But box-office in big hunks is as rare as gold in super-nuggets. Nobody ever got rich confining his search to big nuggets. But the man who gets down and really digs the golden assets out of his property, whether it's a picture or a placer claim, is the man who winds up with the private yacht and income tax troubles.

Which is all preamble to this statement:

Thar's gold in them thar short subjects, pardner, if you'll only dig it out.

When the motion picture industry discovered that a five, six or seven-reel picture was practical, the one and two-reel subjects were quickly relegated to the status of fillers. There was a rush to make the longer subjects. The little subjects were made only by producers with a short bankroll. For years the Short Subject struggled to keep its head above water.

Then along came sound. That put a crimp in the shorts for a while. Slapstick comedy routines weren't adaptable to dialogue and the short got another body blow. Just as it was getting its wind back, the double-feature fad set in. Shorts died off like flies in a blizzard. .

The Short Subject was down but not out. Producers set out to bring into being another type of picture, not related at all to the old style "filler." They solved the problem.

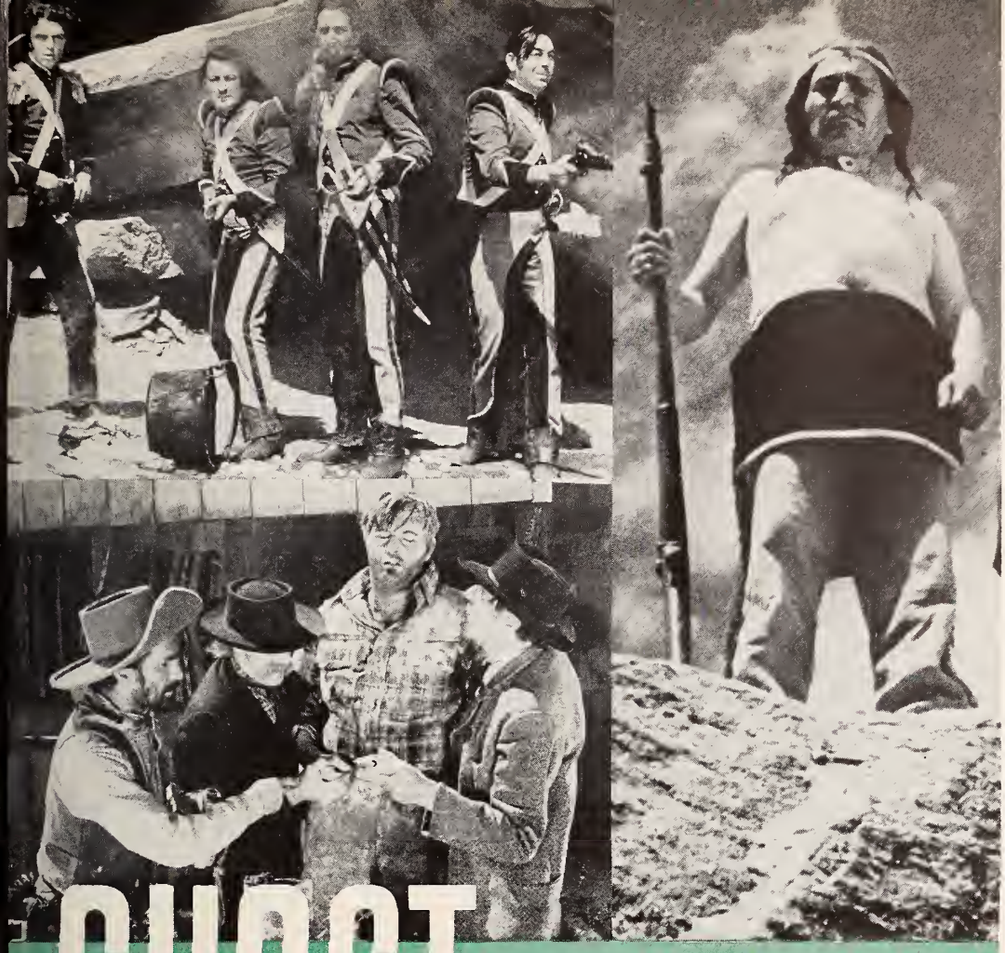
Where, five years ago, the bulk of the Short Subjects were comedies, today the comedy (with the exception of the animated cartoon) is in the minority. Shorts are now miniature dramas, musical, sporting events, travelogues; humor such as furnished by Robert Benchley; human understanding and philosophy as typified by Carey Wilson's subjects, and crime and mystery such as M-G-M's "Crime Does Not Pay" offerings.

With the rebirth of the short came a corresponding increase in bookings and the Short Subject business again took on a healthy and prosperous glow. But the exhibitor has been slow to capitalize on the money-making possibilities of these new offerings.

Too many exhibitors seem surprised when audiences discover a picture to be box-office before they themselves do. "Three Little Pigs," Chic Sale's "The Perfect Tribute" and Harman-Ising's "Good Little Monkeys" are a few cases in point. Audiences demand return dates. It was not until the exhibitor played these pictures three or four times that he awoke to the golden flood he had been missing by sheer neglect to advertise and exploit these subjects.

No exhibitor would think of booking a subject starring Garbo, Gable, Taylor, Fred Astaire, Claudette Colbert or any other of the top 20 box-office stars and then neglect to exploit and advertise the fact. But pictures starring these box-office personalities are few and far between. Like the big nuggets of gold, they're rare.

Short subjects offer a wide and varied field of advertising and exploitation possibilities as well as stellar personality names. The gold in them is in smaller nuggets, but it is there. And it requires development.



GHOST TREASURE

Lost somewhere in Death Valley is the world's richest gold mine . . . Hundreds have died in the attempt to find it . . . Carey Wilson tells the fabulous story of three men who succeeded but took the secret of its location to their grave.

SOMEWHERE in the hottest, most forbidding spot on the American continent is a gold mine so fabulously rich that its ore is said to contain fifty percent pure gold. Known as the Rose Quartz Mine, it is buried somewhere in Death Valley and is jealously guarded by the aptly named Funeral Mountains which surround it. In all its long history only three white men have ever seen the mine while hundreds have lost their lives searching for it. The strange story of these three men is now told in Metro-Goldwyn-Mayer's latest miniature, "Ghost Treasure."

Narrated by Carey Wilson, the story the film relates begins in the summer of 1843, six years before Death Valley was given its name. In a rude Indian encampment in the Funeral Mountains, four young Spanish soldiers are sprawled before a fire. One, Mariano, observes an Indian woman trying to lift a heavy pot from the fire. Aiding her, Mariano discovers the pot is made of almost pure gold.

The soldiers lose no time in finding the mine and then, to keep the secret for themselves, they shoot down the befriending Indians. Only one small, terrified boy escapes.

As the soldiers start back to civilization with their discovery, an Indian warrior watches their every move from atop a nearby mountain. Beside him stands a small boy.

Following the trail home one soldier suddenly pitches forward dead with a bullet through his back. A search is made but the killer cannot be found. During his burial another soldier is shot, and the remaining two run away.

Time passes and the two soldiers, lips blistered with thirst, come across a small water hole. Just as one stoops to drink he falls dead and the last white man, Mariano, dashes into the desert alone. Soon a human skeleton and a gold pot are all that remain to tell the story.

The second man to see the Rose Quartz Mine is Walter Henchman, a big Death Valley prospector, in 1846. Indians of an unknown tribe capture Henchman and hold him captive in their mountain cave. One night the Indians relax their vigilance and Henchman escapes into the desert with only a crude knife that he fashioned out of stone.

After having been gone nine months, Henchman wanders down the main street of a little mining town. His partner sees him and rushes out to welcome him, but Henchman doesn't recognize him. His mind is gone.

A year passes before Henchman completely recovers. His knife, which he still carries, is examined and is found to be rose quartz, half its weight of pure gold. With great dreams of fantastic riches, Henchman, with a large group of friends, returns to Death Valley to find the gold. But after months of searching they abandon their dream. The mine is too well hidden.

The last white man to see the legendary mine is Pete Wilkins, in 1887. Having heard of the other two men, Pete is determined that he, too, will find it. With no money of his own Wilkins does every sort of odd job in town in order to raise enough money for a grubstake. Finally, with enough money saved Wilkins leads his burro out of town.

Then one day news spreads through the town that Pete Wilkins is back from the desert. Grinning triumphantly, Pete drags sack after sack of gold ore off his burro's back and tosses them dramatically at the townspeople's feet.

For six years Wilkins keeps the secret and works the mine himself. Every time he sets out, men attempt to follow him but they all fall by the wayside and many die horribly in Death Valley.

Finally, Pete's days draw to a close and as his friends crowd around his bed asking him where his gold lies hidden he only smiles, and takes to the grave the secret and location of the famous Rose Quartz Mine.

Exploitation ☆ ☆ ☆

THE idea of hidden treasure lends itself admirably to many types of merchandise tieups. For instance, you might get a department store to make up an eye-catching window display featuring items for sale in the store which are outstanding bargains. Display signs should mention that wise shoppers know that there is plenty of hidden treasure right in that store. The display would be immeasurably heightened if an old-fashioned, iron-bound cask, its top filled with money, could be included in the window.

Classified sections of newspapers are another logical place for hidden treasure. Get your paper to run a promotion ad tieing in your picture with the "treasure" to be discovered by carefully reading the classified ads every day. The old gag of offering guest tickets to the first so many readers who discover hidden words or numbers in the ads might be worked appropriately in connection with your showing of "Ghost Treasure."

A Last Will and Testament

I, **Charles Lounsbury,** being of sound & disposing mind & memory, do now make and publish this my last will and testament, in order, as justly as I may, to distribute my interests in the world among succeeding men. And first, that part of my interests which is known among men and recognized in the sheep-bound volumes of the law as my property, being inconsiderable and of none account, I make no account of in this my will. My right to live, it being but a life estate, is not at my disposal, but, these things excepted, all else in the world I now proceed to devise and bequeath.

Item: And first, I give to good fathers and mothers, but in trust for their children, nevertheless, all good little words of praise and all quaint pet names, and I charge said parents to use them justly, but generously, as the needs of their children shall require.

Item: I leave to children exclusively, but only for the life of their childhood, all and every the dandelions of the fields and the daisies thereof, with the right to play among them freely, according to the custom of children, warning them at the same time against the thistles. And I devise to children the yellow shores of creeks and the golden sands beneath the waters thereof, with the dragon-flies that skim the surface of said waters, and the odors of the willows that dip into said waters, and the white clouds that float high over the giant trees. And I leave to children the long, long days to be merry in, in a thousand ways, and the Night and the Moon and the train of the Milky Way to wonder at, but subject, nevertheless, to the rights hereinafter given to lovers; and I give to each child the right to choose a star that shall be his, and I direct that the child's father shall tell him the name of it, in order that the child shall always remember the name of that star after he has learned and forgotten astronomy.

Item: I devise to boys jointly all the useful idle fields & commons where ball may be played, and all snow-clad hills where one may coast, and all streams and ponds where one may skate, to have and to hold the same for the period of their boyhood. And all meadows, with the clover blooms and butterflies thereof; and all woods, with their appurtenances of squirrels and whirring birds and echoes and strange noises; and all distant places which may be visited, together with the adventures there found, I do give to said boys to be theirs. And I give to said boys each his own place at the fireside at night, with all pictures that may be seen in the burning wood or coal, to enjoy without let or hindrance and without any incumbrance of cares.

Item: To lovers I devise their imaginary world, with whatever they may need, as the stars of the sky, the red, red roses by the wall, the snow of the hawthorn, the sweet strains of music, or aught else they may desire to figure to each other the lastingness and beauty of their love.

Item: To young men jointly, being joined in a brave, mad crowd, I devise and bequeath all boisterous, inspiring sports of rivalry. I give to them the disdain of weakness and undaunted confidence in their own strength. Though they are rude and rough, I leave to them alone the power of making lasting friendships and of possessing companions, and to them exclusively I give all merry songs and brave choruses to sing, with smooth voices to troll them forth.

Item: And to those who are no longer children, or youths, or lovers, I leave Memory, and I leave to them the volumes of the poems of Burns and Shakespeare, and of other poets, if there are others, to the end that they may live the old days over again freely and fully, without tithe or diminution; and to those who are no longer children, or youths, or lovers, I leave, too, the knowledge of what a rare, rare world it is.

YOUR LAST ACT

You can't take it with you but you can dispose of it as you like . . . John Nesbitt's Passing Parade tells a story of history's strangest wills.

PERHAPS you can't take it with you but you can have plenty to say about what happens to it after you've gone. Today there are fifty billions of dollars circulating throughout the world directly controlled by people who have long since passed on to greater glory. And the law guarantees to every man, the richest and the humblest, that his worldly goods will be disposed of as he ordains in his last will and testament. Now John Nesbitt, noted commentator of Metro-Goldwyn-Mayer's Passing Parade series, brings to the screen the stories behind some of the strange wills in history.

Titled "Your Last Act," the one-reeler first tells of the strange will of Francesca Nortyuega, a reformer who devoted her life to stamping out the evils in the world. In her last will she left her entire fortune to a niece with one provision; that the family goldfish never be allowed to swim around in the nude.

The story of the next odd will has its setting in the cell of a condemned murderer named Louis Morely, a hardened criminal who gets particular pleasure out of reading newspaper stories about himself which call attention to the fact that his complete calm on the eve of his execution has created quite a sensation.

When his cell is cleaned after all is over, his last will is found. Morely had read about a seven-year-old blind child and he had bequeathed his eyes to her.

Next Nesbitt tells how a last will and testament was used as a weapon of revenge. Alexander Hartery of New Orleans has a wife who has gone head over heels for seances and such. When he dies, in addition to his written will, Hartery leaves a special recording of his voice. But Mr. Hartery's record is not a parting message. Instead, it declares that spiritualists have victimized his wife and, to prove it to her, he has buried half his fortune in an iron strongbox, the hiding place of which he will tell her if she can contact him through spirit mediums.

For his last episode, Nesbitt tells of the famous last will and testament of Charles Lounsbury. Very little is known of this man although authorities say that he had once been a highly successful and wealthy lawyer in Chicago.. Years of illness had kept him from his work and he became bankrupt.

Lounsbury was found dead in 1893, lying on a bed of straw and gunny sacks, in an empty box car. Clenched in his hand was one of the most amazing wills and last testaments ever written.

Since Lounsbury had no earthly possessions to distribute, he left to fathers and mothers, in trust for their children, all little words of praise and all quaint pet names.

To chidren exclusively he left the dandelions of the fields and the flowers, with the right to play among them freely.

Lounsbury gave to boys jointly all the useful idle fields where ball may be played and all the hills covered with snow where they could coast. To them he left all distant places to be visited.

To young men he left all boisterous, inspiring sports of rivalry, and the power of making lasting friendships. To lovers he bequeathed an imaginary world, with whatever they need. To men and women who were no longer lovers, he willed memory so that they might live the old days over again. And to those who are old he left "the knowledge of what a rare, rare world it is."

Exploitation ☆ ☆ ☆

THE title of your film suggests a good idea for a newspaper contest in which your readers would be asked to submit answers to the following question: If, as your last gesture on earth, you were able to do any one thing you wanted, what would your last act be? Awards based upon the most interesting answer, the most humorous, the most humanitarian, etc., could be promoted from various merchants in exchange for the publicity they would receive.

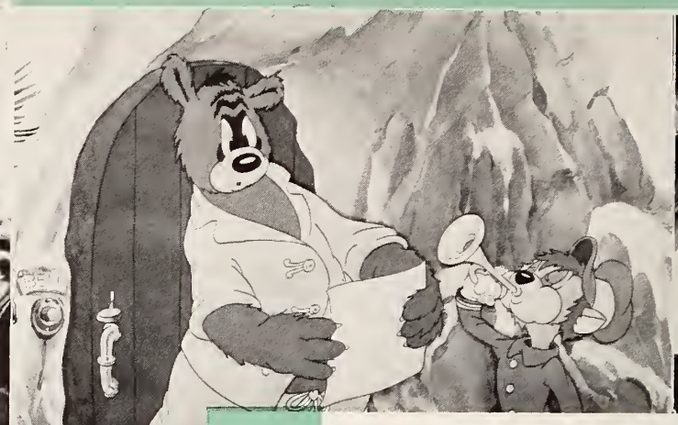
Odd wills crop up quite frequently. Perhaps you might get your newspaper to do a series of feature stories on the strange wills that have been executed in your community.

You should be able to arrange tieups with the trust departments of local banks to mutual advantage. Your film will certainly make people conscious of the necessity of making wills and the banks are anxious for people to think about the disposition of their properties after they're gone — perhaps establishing trust funds, etc.

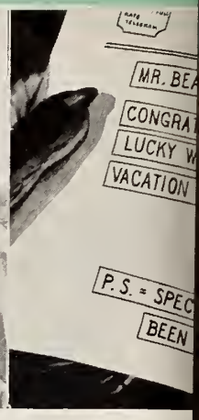
On the opposite page one of the world's most famous wills is reproduced in a manner suitable for framing. Blown up, it will make an interesting lobby display.

1. *Even though he's a movie hero M-G-M's famous cartoon bear still enjoys a good hibernation. Here he's all set for a season's siesta.*

2. *But just as he gets comfortably settled there comes a knock at the door and a messenger hands him a telegram.*



3. *What luck! Good old Unc*



THE ROOKIE B

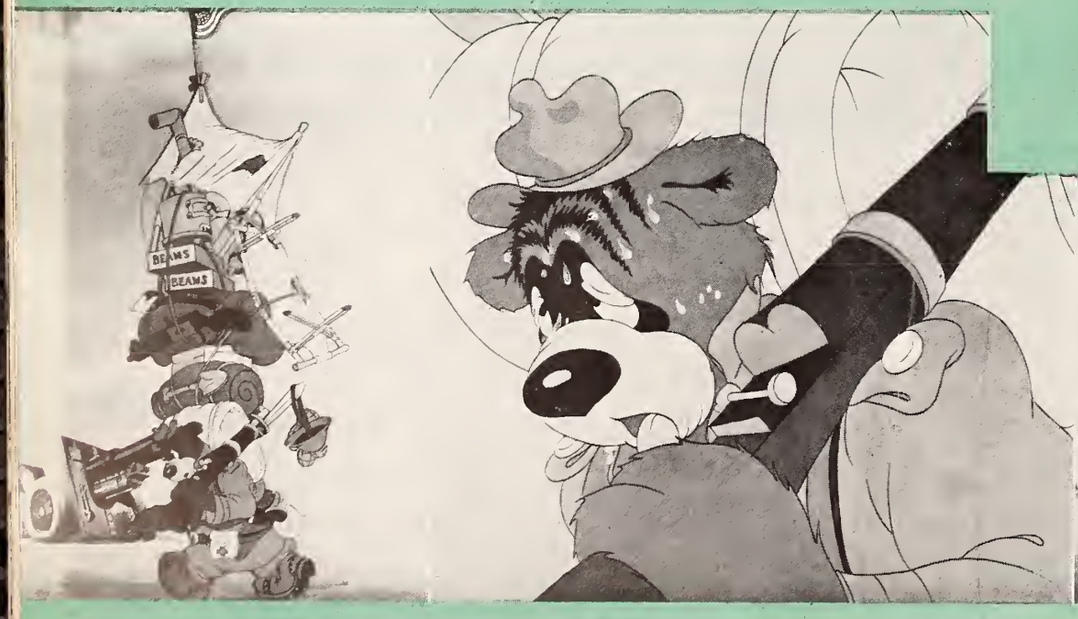
LATEST Hollywood personality to be called up for a hitch in the Army is — hold tight — a bear. This doesn't mean that bears, like dogs, are going to be mustered into the service. It only means that the Wallace Beery-like bear which has been featured in a number of Metro-Goldwyn-Mayer cartoons, is turning from the usual pursuits of cartoon characters to do his bit in the furtherance of National Defense.

A distinct departure in the cartoon field, M-G-M has scheduled a series of Technicolor cartoons in which the bear will investigate the humorous aspects of life in the armed forces to give the folks back home an idea what goes on behind the outposts of the nation's military camps.

"The Rookie Bear" is the first of this new series depicting the bear's introduction into army life. Expecting a vacation, Mr. Bear finds that learning to protect Uncle Sam is no child's play. While familiarizing himself with his various duties, he gets tangled up with a hair-trigger machine gun, a stubborn cannon, k.p. duty and bayonet practice.

In a second cartoon, "The Flying Bear," Mr. Bear will transfer his activities to the air corps in an attempt to learn the intricacies of aerial warfare. Other subjects will show, via the eyes of Mr. Bear, what goes on in the naval and marine units. Academy Award winner Rudolph Ising is the producer.

6. *Well, it could be worse. Mr. Bear acquires a new suit of clothes with lots of shiny buttons and a nice new gun. They're even going to let him work in the kitchen.*



9. *His fears are confirmed when he sets out on his first march.*

10. *Tramp, tramp. Some vacation! For the first five miles all is well but the next ten are not so swell.*

11. *Barking dogs may never bite but the prove doesn't say they won't ignite. They d*

n with all expenses paid. hat a guy! What a country!

4. *Say! This looks all right. They certainly do make you feel at home. Wonder if the fishing's good here?*

5. *Hey! They can't do this to him. But they do and friend bruin finds himself a fine figure (?) of a fighting man.*

He's in the army now... M-G-M's cartoon bear gets caught in the draft and has a vacation (?) at Uncle Sam's expense.

Exploitation ☆ ☆ ☆

Now that a cartoon has taken up a problem with which everyone is concerned exhibitors should not let the opportunity to take advantage of it pass. Of course, "The Rookie Bear" is a humorous satire on army life but it can be used as the springboard for a number of publicity ideas. One would be to have a newspaper reporter see the film together with drafted infantrymen who may be in your community on leave. The article could be used to confirm or dispel popular notions of the trials and tribulations of army life.

Another idea would be to screen the film for a number of draftees scheduled for early induction into the service. A very interested and humorous article could be written about their reactions.

For an amusing and attention-getting teaser ad you might use the following, "The Bear facts of army life exposed! See 'The Rookie Bear' etc."

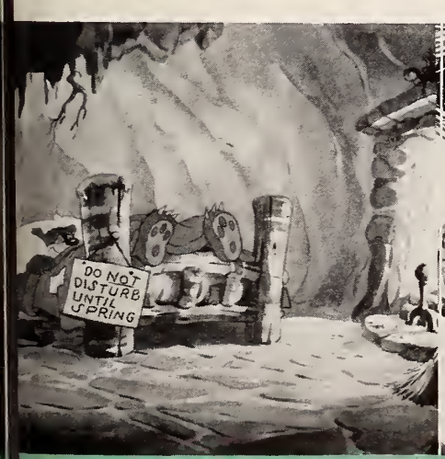
This line could also be used on a pup tent or other items of army equipment displayed in your lobby.

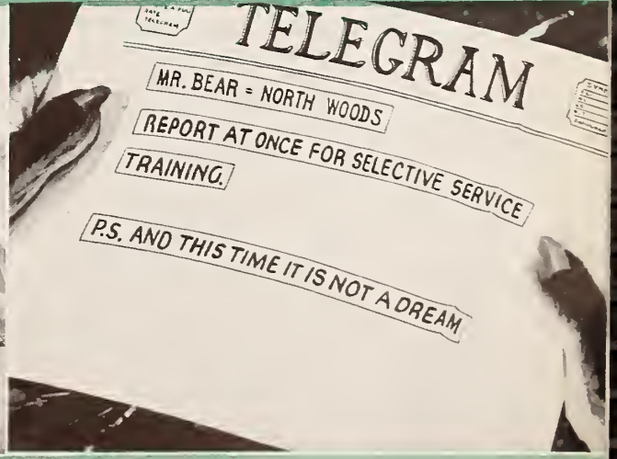
By all means publicize "The Rookie Bear" in your newspaper ads and on your marquee. A particularly amusing one-sheet poster, available at your M-G-M Exchange, has been made up for this subject and can be used to good advantage.

7.

How do you like that? They're using him to test gas masks. He may be a bear but he's not a guinea pig.

8. *Then the bear receives a pair of shoes. Ordinarily he'd be tickled pink but the thickness of the soles and that ominous label make him just the least bit skeptical.*





y, what's going on here? Well, it seems it's a bad, bad dream. He's still hibernating.

13. *Well, then, what's going on here? Looks like all Uncle Sam has to do is send telegrams.*

14. *Here we go again, fellow. And this time it's the McCoy. Mr. Bear, you're really in the army now.*

MEMORIES OF EUROPE

Europe as it was . . . As it will never be again . . . James FitzPatrick brings to the screen a vivid, vital document of pre-war Europe . . . Paris at its gayest, Holland in tulip time, Denmark in peace and plenty, Czechoslovakia at work and at play.

AT THIS moment in history when each succeeding day brings lurid headlines about the peoples of Europe being maimed and killed, their homes destroyed, their liberties torn away, it is indeed fortunate that we can turn to the history of more peaceful times to renew our faith in men and to renew our courage to carry on the battle for freedom. And it is also fortunate that such history is recorded on film and may be brought out and reviewed when the need for temporary surcease from the anguish of current conditions becomes pressing.

It is appropriate that James A. FitzPatrick who, through his Traveltalks, has devoted so many years toward bringing to the people of one nation a better understanding of the customs of all others, should be the man to recall to mind the great continent of Europe as it existed before the war. Through Metro-Goldwyn-Mayer FitzPatrick has released a special Traveltalk titled "Memories of Europe." In the main it is a compilation of scenes taken in the days when there was peace and beauty and culture in the old world.

Opening with a huge color map of Europe, FitzPatrick discourses on those countries wherein the people enjoyed the benefits of peaceful living.

Turning back the pages of memory he shows scenes taken in France in 1937. He depicts the International Exposition in Paris at which the official flag of forty-five nations waved side by side in a spirit of international good will.

One of the most ironic features of the Exposition, FitzPatrick explains, was the so-called Fountain of Peace, flanked on the left by the German pavilion with its defiant eagle perched aloft, and on the right by the Russian pavilion, with its idealized figures bearing the sickle and hammer of Communism.

From France, FitzPatrick moves to Holland where the tulips in bloom present one of the most colorful of all European memories. Large fields of tulips in all colors are vividly shown in the scenes of yesterday.

Denmark is next visited and scenes of Copenhagen taken among the working people who spent their spare time cultivating tiny gardens in a country atmosphere are shown.

Moving next to Switzerland, FitzPatrick comments on one of the great tragedies of the ages. "One of the most pathetic landmarks ever built in the cause of civilization is the League of Nations building at Geneva, where a dream of Utopia was destined to be destroyed by the mad men of Europe."

Among the many small countries that depended upon the protection of the League of Nations for their existence was Czechoslovakia, and it is to that nation, where the beauty of old Europe was epitomized, that FitzPatrick moves next.

Commenting that all this has now disappeared, FitzPatrick closes his newest Technicolor Traveltalk by saluting those in Europe who still remain defiant, "silently awaiting the day when the chains of slavery may be lifted and the privileges of democratic living be theirs again."

Exploitation ☆ ☆ ☆

"MEMORIES OF EUROPE" is no ordinary Traveltalk. It is a vivid screen document of the Europe that was, that will never be again. Filled with timely audience interest, it is a short that well deserves extra merchandising attention, in ads and lobbies and all other advertising.

For extra newspaper attention, arrange to get "Memories of Europe" reviewed by your newspaper's columnist or foreign affairs editor instead of the regular motion picture critic.

"Memories of Europe" will have a special appeal for former citizens of those conquered nations included in the picture. Announcements to these foreign-born groups and organizations and advertisements in foreign language newspapers will pay dividends at the boxoffice.

For publicity purposes, select representative members of the various vanquished nations to be guests of honor at your opening, if possible in their native costumes.

As a crowd-stopping ballyhoo, arrange a a window or lobby display of large maps showing Europe as it was, at its various stages of transition, and the European map as it appears at this moment.

SHORT NOTICE!

Special one-sheet poster emphasizing timeliness of this subject is available at M-G-M exchanges.

LIONS ON THE LOOSE

Get a line on lions . . . Fearless Pete Smith takes his cameras into the wilds of a California zoo to record the daily pursuits of two tiny lion cubs.

Zoo frequenters who remember the ferocious bellows of the king of beasts as he paces to and fro in his well-barred cage will never believe it, but there is a time in the life of every lion when he is as gentle as a lamb and playful as a puppy. This placid era in a lion's life doesn't last very long so when Metro-Goldwyn-Mayer's famous short maker Pete Smith decided to do a subject on lion cubs he selected his starlets from a crop that had been born just a few weeks before the film was made.

Titled "Lions on the Loose," the one-reeler is a novelty subject or, more aptly, an animal study. It discovers two tiny lion cubs who are feeling their oats and just looking for the chance to go out into the world on their own. When Ma and Pa's attention is diverted by a couple of friendly, snarling tigers, the two youngsters slip through the cage bars and set off to see the countryside. Over hill and dale they roam looking for something exciting. The first strange sight to greet their curious eyes is in the form of a shy raccoon.

Never having seen a raccoon before, the cubs are naturally inquisitive, but Mr. Raccoon resents the limelight and protests. However, the cubs' prying natures get the better of them and they close in on the small animal. When they get too close, the raccoon strikes out at them with both paws. Taken aback at this effrontery the cubs get annoyed and decide to teach this little bundle of fury a thing or two. First, they just stare at him. This is done to make friend raccoon very uncomfortable. Next, one of the cubs steps forward and paws at him while the other sneaks up from behind and smacks him from the rear. This is too much for the little animal and so he breaks off relations and retires at great speed.

Sighing happily because there actually is some excitement in the great big outer world they set out in search of more adventure.

Continuing on their way the wayward pair happen upon a house. They enter through an open window and find themselves in a nursery. Here is an ideal field for these men of the world. To them a nursery is as bewildering a place as the jungle would be to the average human baby. There are so many wonders here that the cubs hardly know where to start their explorations. Cautiously they move about the mechanical toys in the room but soon curiosity overcomes them and they start an intensive examination. One gets exquisite pleasure out of operating a miniature carrousal. But he gets a bit too close and a galloping horse takes the skin off his tender nose. The other pries into a mysterious looking box and gets the scare of his young life when he releases the catch and out pops a jack-in-the-box.

Tiring of the toys the cubs move on to a rag doll. A question of priority rights develops and the dolly becomes the means for a tug-of-war. The little beasts then transfer their affections to a feather pillow and soon the nursery is transformed into an Alaskan blizzard scene.

From the nursery the little beasts proceed to the kitchen, climb the sink and perceive on the window sill above it a delicious looking pie. Whereupon they pitch in, and while the pie plate is licked clean the same cannot be said of their faces. Just to add insult to injury as they climb down to the floor they upset a flour can and are covered with its contents.

The cubs leave the house in search of further excitement but little do they know what is in store for them. In their peregrination they wander into the woods and there they come across a stray lamb with a monkey on its back. Now as a usual thing lambs do not walk around the countryside with monkeys on their backs. So the cubs decide that this situation is indeed worthy of further investigation. Cautiously they advance upon the strange pair. On closer observation they notice that the lamb is frightened by something nearby so they both rush over to see if they can be of any assistance.

They look all around, behind trees, in the bushes and through the grass but they can see nothing. Puzzled, they sit down to examine the situation and then just by accident, one of the cubs happens to look up into the branches of a nearby tree and there he sees a tremendous snake, a gigantic python, slowly slithering his way down the trunk. Naturally, as anyone would be, the cubs are slightly startled. While they are attempting to regain their decorum, the python reaches the ground and is on his way toward the four puzzled animals.

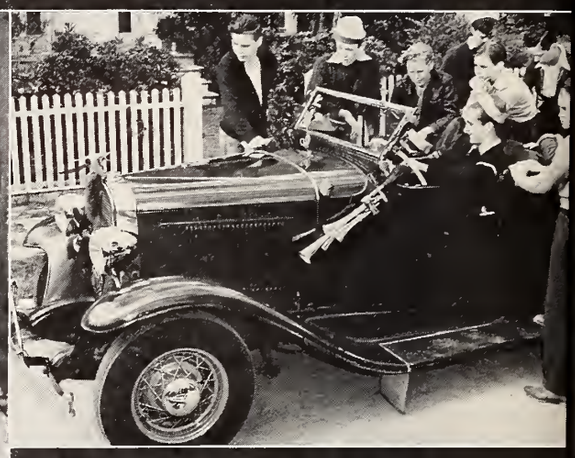
Realizing that all is lost if they allow the snake to corner them, one of the cubs advances to meet the enemy. Dashing forward he slashes at the snake with his paws. Shuddering, the python recoils from the blows. Continuing his attack, the cub forces the snake to turn back. Not satisfied with just hitting his enemy, the cub also takes a couple of healthy bites of the python's thick epidermis.

The snake, now, has had enough and, amazed at the little cub's audacity, he turns away completely and makes a beeline for his favorite sanctuary, his tree-top home. But still the little cub continues his advantage until he can no longer reach his enemy's dangling tail. With this final bit of excitement, the cub's decide that they have had enough of the great big wild world and they gallop back to the peace and quiet of the lion's cage.

"Lions on the Loose" was directed by Marjorie Freeman.

1. Metro-Goldwyn-Mayer's crusading Crime Does Not Pay series now turns the spotlight on those unscrupulous used car dealers who operate in the shadow of legitimate business. "Coffins On Wheels" picks up the trail of fraud and death when one of these dealers buys a wrecked car for $20.

2. Into the shop goes the car for a careful fender job, a good coa of paint, new chromium trimmings, but underneath, where the pur chaser cannot look, goes sand in worn bushings, sawdust to quie a noisy differential, asbestos strips in place of good brake lining



5. Now some young Tom or Dick or Harry beco the envy of his neighborhood as he proudly around in his speedy, sporty roadster, happily ig rant of the imminent danger to himself and oth

3. And some loving parent will agree to present his son with the now flashy-looking car, unaware that beneath the shining exterior are all the elements of disaster.

4. Here are some "smart" business men. The paint job, the straightened fenders, a smear of polish and a high-powered sales talk convert the $20 wreck into a bargain at $150.

COFFINS O

6. Sooner or later those cheap, criminal "repairs" are bound to give way. The asbestos strips on the brake drums, protecting the car's most vital part, were never made to stand such wear and tear and must burn out before long. And often such poorly repaired parts fail when they are needed most. Then the car again becomes a wreck, its occupants killed or crippled.

7. The criminals who sold the car, brought to just learn that crime does not pay. But next day the car lot may hang out a sign "Under New Man ment" and the sale of "Coffins On Wheels" goes

WHEN a person plays a slot machine, places a bet with a bookmaker or invests a few cents in the numbers game the chances are, not only that he'll lose but also that he is contributing to the furtherance of organized crime. But even more dangerous to the public, than these highly publicized rackets, are those which operate in the shadow of legitimate business enterprizes. These are the one's that annually mulct millions from an unsuspecting public and often cause the loss of many lives. One such racket is exposed in Metro-Goldwyn-Mayer's latest Crime Does Not Pay subject. It operates in the used car field.

Titled "Coffins On Wheels," the film explains that the used car business on the whole is important, responsible and ethical. There are a small minority among the thousands of legitimate dealers, however, who regularly and knowingly cheat their customers. It is these with whom the picture deals.

The story begins on a lot selling recondition used cars. Williams is a salesman working for a gyp outfit. He's a smooth and fast talker and has just sold a car to a middle-aged man named Martin. As the latter drives off with the car, Williams

When you buy a second hand car watch out! . . . It may be a coffin on wheels . . . Crime Does Not Pay exposes unscrupulous used car dealers who are responsible for many of the disasters on the nation's highways.

steps into the lot's office and remarks to his boss, Corrello, that he just got four hundred dollars from a sucker for that "old smoker."

The two are laughing the thing off when a junk dealer pulls into the lot towing a dilapidated roadster. Corrello gets the car for twenty dollars and then turns it over to his mechanic who goes to work pounding out the fenders, welding the motor block, regrooving the tires and painting the car. Finally, the roadster is put on the lot, selling for one hundred and fifty dollars.

Tommy and his young brother, Billy, are attracted by the flashy little car as they pass the lot on their way home from school. Williams comes around and really sells Tommy on the idea of owning it. And so Tommy speaks to his folks about it that night. After a little persuasion, the folks condescend, much to the delight of Tommy and his brother.

Several days later, Tommy goes out for a drive in his newly acquired car. Suddenly a little boy, chasing a baseball, runs out in the street directly in front of the car. Tommy quickly presses the brake pedal, but nothing happens. Frantically he twists the wheel and narrowly escapes hitting the boy.

Tommy figures the brakes must be out of adjustment, so he takes the car to the sales lot. He tells Williams the story and Williams tells the boy to leave the car and he'll have everything fixed.

When Tommy leaves, Williams tells Corrello that there's still forty dollars due on the roadster, so they'd better put on some new "brakes" until it's paid off. Corrello turns Tommy's car over to the mechanic, who merely removes the wheel and slaps a few strips of asbestos over the brake drum in place of regular lining.

Meanwhile, Martin, the sucker who bought the "smoker," comes back to the lot with his car. He explains that he's already spent thirty-five dollars on repairs for the car. Corrello says that's too bad, and when Martin insists that he fix the clutch on the car Corrello tells him to get off the lot.

Martin reports the story to the police. But they explain that there's not much they can do, since Martin has already purchased the car and there's nothing in the contract that stipulates Corrello has to fix the car. It was sold "as is."

Several days later, Tommy has his car again. Taking his brother Billy along, he picks up the rest of the gang and they start off for the school football game. As they ride to the game singing school songs an oncoming car swerves to the wrong side of the road and heads directly towards Tommy. The boy slams on the brakes and swings to the right. Fortunately, they hold and an accident is averted.

Nearing the school, Tommy drives down a hill which has a cross street at the bottom. The youth steps on the brake pedal to slow down, and again it goes to the floor. Frantically he presses the pedal, but the car keeps on going, gathering speed as it nears the intersection. To avoid hitting a truck, Tommy swerves and crashes into a telephone pole.

After the boys are taken to a hospital, Police Lieutenant Cavanaugh has technicians examine Tommy's wrecked car. They discover that it was really a death trap. The front wheel bushings were full of sand, while the axle had been welded and the transmission filled with sawdust to prevent noise. Finally it is discovered why the brakes didn't hold.

Arriving at the hospital, Cavanaugh finds that one of the boys has returned to consciousness. The policeman learns the whole story and gets enough evidence to warrant the arrest of Corrello and his bunch.

The criminals are collared and convicted but it is of little consolation to Tommy's parents whose youngest son, Billy did not recover.

With a word of warning to all motorists to be careful of shyster used car dealers who make it a business to sell death traps, the two-reeler comes to a close.

Larry Nunn, youthful screen actor who was seen in "Strike Up The Band," and more recently in "Men of Boys Town," appears as Tommy. Joe Newman directed the two-reeler from a script by Howard Dimsdale.

Exploitation ☆ ☆ ☆

YOUR film very carefully explains that while there are unscrupulous dealers in the used car business they are very much in the minority. It urges people to buy from reputable dealers. Therefore, there is no reason for hesitancy in asking responsible used car dealers to tie in with your showing. Get the dealers to banner their windows or lots with signs advising potential purchasers to see your film, and then check the quality of their cars.

Since the film emphasizes the importance of keeping cars in good mechanical condition you should certainly be able to get local garages to put signs on their gas pumps calling attention to your film and offering special prices for a thorough check-up during the time of your showing.

By all means invite the officials of local automobile clubs to an advance screening and then ask them to mail cards to their members suggesting that they see your film. Every safety club or council in your community should also be invited.

Newspaper can play an important part in your campaign on "Coffins on Wheels." By all means invite the feature editor and the editorial writers to an advance screening. There is excellent material in the short not only for a good editorial but also for a series of feature stories exposing the used car racket. For the latter purpose supply the paper with the stills reproduced on these pages. They are available at your M-G-M exchange. The value of this screening would be enhanced considerably if you could also bring in the chief of police or other important police officials. They could supply facts and figures as to the number of auto accidents caused by mechanical failures.

Another idea for a newspaper safety campaign would be to have the paper note and reproduce the license numbers of several cars each day of your showing whose drivers were seen exercising "extraordinary" caution. Upon presentation of their registration with corresponding license number the drivers could be presented with guest tickets to your theatre.

Radio stations usually have a number of programs devoted to civic matters. Get them to do a program on the necessity for drivers to check on the mechanical condition of their car.

An attention-getting display would be to park a completely demolished car in front of your theatre with signs to the effect that this accident could have been avoided if the car had been in good mechanical condition. You might also arrange to have the car towed through the streets of your town.

OUR GANG
Robot Wrecks

OUR GANG, like all other kids, are just as anxious to avoid as much work as possible in order to have more time for play. In their latest comedy for Metro-Goldwyn-Mayer, "Robot Wrecks," they even go as far as constructing a mechanical man to do their chores for them.

Working with discarded radio tubes, stove pipes, inner tubes and several large rubber boots, the Gang builds what looks like a robot but when they try to make it work, it refuses to move.

Slicker, the Gang's arch enemy, a spectator at the debut, offers to sell the Gang some invisible rays which are guaranteed to make the "row-boat" work. All the Gang leave to go to the clubhouse to get the necessary funds and Slicker and his accomplice, Boxcar, are left alone with the robot. While the Gang is away, Slicker helps Boxcar squeeze inside the mechanical man.

The Gang return with the money and purchase the invisible rays from Slicker. They are flabbergasted when Slicker hands them an empty box with nothing in it. Slicker, however, explains that the rays are invisible and he demonstrates their potency by giving "Mr. Row-Boat" a teaspoonful which immediately brings him to life.

Overjoyed, the "Gangsters" immediately start for Froggy's home to see if the mechanical man will mow a lawn. When they arrive, the robot is slumped over and is lifeless again. Froggy puts a corner of the shoe box to the mechanical man's mouth and tilts it steeply upward. The robot comes to life with a start and speeds toward a flower bed pushing a lawn mower.

Alarmed, the Gang pursues it in an attempt to save the flowers, but they are not fast enough, the mechanical man pushes the mower in a wildly erratic course around the plot of grass and rips up the flower beds, scatters leaves and litters the yard with trash. Froggy and Spanky repeatedly take positions in front of it, leaping and shouting in an attempt to make it stop. At the last minute, however, they have to jump to keep from being run over.

Finally, the robot stops and the Gang after surveying the scene, sits down completely dejected. They don't have long to sit, however, for Froggy's father and mother arrive unexpectedly and seeing the damage begin an immediate investigation. Boxcar is discovered in the robot and the Gang have to spend the rest of the afternoon cleaning up the mess.

Edward Cahn directed from a script by Hal Law and Robert McGowan.

M-G-M

CARTOON
Dance of the Weed

WITH summer at hand busy Rudolph Ising, Metro-Goldwyn-Mayer cartoon producer, has permitted his mind to turn to the birds and flowers just long enough to develop the plot for his newest Technicolor cartoon, "The Dance of the Weed."

The story opens with a weed pulling himself out of the ground. He walks along and as he passes the pussy willow they hiss at him. When he approaches the violets they shrink from him. Even the water lilies sink from sight as he goes by.

Sad and lonely he sits on a toad stool with tears in his eyes. In the reflection of a tear he sees a flower girl smiling at him. He returns the smile and the flower runs away. He jumps from his stool and runs after her.

A wind comes along and sweeps the flower girl off her feet and tears away her petals. Embarrassed at the loss of her skirt, the flower tries to hide behind toadstools and falling leaves. The weed sees her duck behind a leaf and just as he gets there, the wind whirls the flower girl, leaf and weed away. As they float by a tree, the weed gets caught and the girl and leaf fall into the underbrush. The flower gets to her feet and starts to walk away when she sees a three-headed dragon facing her.

Meantime, the weed manages to work himself loose and floats down. He rushes to the flower girl's aid as the dragon's head comes close.

The weed and flower run through the forest with the dragon chasing. The weed stops, turns and blows fuzz from a flower into the monster's faces, and all three heads sneeze. The chase continues, then the weed grabs some flowers and as the dragon's heads come close, he squirts juice into the monster's eyes. The flower and the weed duck behind some leaves and the dragon starts searching the nearby ground. When the monster finds the weed and flower almost under his nose, he jumps back and all three of his heads bump each other, giving the couple another chance to escape.

Hand in hand the weed and flower run through the forest. The weed grabs a cobweb from a tree, and he pulls it across the path of the on-coming dragon and ties it to another tree. The dragon, of course, gets all tangled up.

At this heroic deed, the flower can't resist kissing the weed and he goes into a goofy, happy dance when she does this. The weed puts his arm around the flower and they both leap into the air. The story ends with the couple embracing on the shores of a beautiful pool.

WATCHDOG OF A NATION

He destroyed life on the battlefield and saved it in the laboratory . . . Carey Wilson pays tribute to Harvey Wiley, soldier and scientist . . . Thank him for the purity of the food you eat.

ASK the modern housewife what the most important utensil in her kitchen is and she'll say the can opener. The time was when neighbors looked askance at the woman who went in for such new-fangled ideas as canned food but as modern civilization increased its pace canning became a major industry and today no household does not consume some canned food.

Nowadays folks pick over and closely examine the fresh vegetables and meats they buy but they never worry about the food they buy in cans. They don't have to because many years ago a man named Harvey Wiley worried and did something about it. Metro-Goldwyn-Mayer's latest miniature "Watchdog of a Nation," shows how he has made canned foods safe to eat.

Narrated by Carey Wilson the story the film relates begins during the Civil War. Young Harvey Wiley has dropped his chemistry studies to answer the call to arms. He is the picture of health, strong and zealous. Most of his life has been spent in the country. His food has always been home-prepared and healthful.

As a soldier Wiley receives his first taste of canned and preserved food. The Army needed food that would "keep." It is strange-tasting stuff and the men don't like it. But it is that or nothing. So they manage to get it down. A few minutes later, like all the rest of the troop, Wiley is stricken with food poisoning. His rugged physique fights off the poisons, but he is left sick and declared unfit for active duty.

Wiley promises himself that some day he will go back to chemistry and find the cause for all this.

Later, at Purdue University, Wiley sets himself up as a pioneer in food chemistry. He knows canned foods are inferior. Some, he discovers, are full of harmful bacteria. To Wiley this spells murder, so he denounces the manufacturers of such foods as killers. But the canners withstand the attacks and publish denials of Wiley's facts. Nevertheless, Wiley receives an opportunity to go to Washington as chief food chemist. He readily accepts.

Wiley spends months on research, gathering evidence with which to expose the food racketeers. Some foods are found to have harmful chemicals, while others have tuberculin bacteria present. Finally, Wiley prepares his evidence and turns it over to the law makers, demanding a pure food law. But he, as had many pioneers before him, found "big business" against him, and wherever he went, even to publish truthful articles, the canners were a step ahead. So Wiley's suggestion for a pure food law is pushed aside. Further, Wiley is ordered to stick to purely routine matters.

With the declaration of the Spanish-American War troops were again mobilized and naturally canned and preserved foods were needed. Wiley had failed to make officials see the light during peacetime. All he can do now is hope that the soldiers survive the impure foods they are served.

Soon reports come that thousands are victims of food poisoning. Taking advantage of this psychological moment, Wiley launches another attack which stirs such interest that President McKinley starts an investigation. But again the hand of fate strikes. McKinley is assassinated. However, a strange coincidence occurs. The soldier whose Rough Riders died of food poisoning becomes President. Theodore Roosevelt supports Wiley's pure food bill despite the counter-attacks by the food canning interests. It quickly passes through Congress and goes to the President.

To settle the argument properly, Roosevelt orders representatives of the food companies and Wiley to appear in his office. Wiley brings a portable chemical outfit, prepared to meet any dispute. Thus began an experiment which was unique in American history, an unofficial court scene with the President acting as judge.

First, Wiley takes a sample can of meat, and through his experiments proves that it has harmful acids and that the meat itself is decayed. But immediately one spokesman rises and objects to this, claiming that the President shouldn't jump to conclusions because of a single experiment. Things are liable to go wrong sometimes, he explains. With this, Wiley carries his challenge further and asks that any amount of canned and preserved goods be brought in from the outside and he will continue the experiments to prove he's right. This is done and each time Wiley discovers something wrong with the food.

The President finally calls a halt to the experiments, shakes Wiley's hand and signs the pure food law.

That tiny label on a jar or can reading: "Pure, wholesome, unadulterated" and "Prepared in strict conformity with the Federal Pure Foods and Drug Act," represents the lifetime struggle of Harvey Wiley.

Don Douglas appears as Harvey Wiley in the one-reeler. Joe Newman directed from a script by Julian Hochfelder.

Exploitation ☆ ☆ ☆

HARVEY WILEY and his life's work which resulted in the passage of the Pure Foods and Drug Act are well known to the editor of your local paper's food columns. She should certainly be invited to an advance screening. Her story can be based on the synopsis reproduced above. By all means supply the paper with stills from the film.

Officials of your department of public health will be interested in your film. Get your newspaper to invite them to a screening. Based upon their information a good story can be written about minimum budgets and maximum nutrition through the wise choice of wholesome foods.

The theme of "Watchdog of a Nation" lends itself to an appropriate cooperative ad idea. Why not get a number of local food stores to take a page in your newspaper in which they all pay tribute to Harvey Wiley. Their angle would be to tell the public that they are carrying on the work Wiley began and sell only the best of foods.

Arrangements have been made with *Good Housekeping Magazine* to carry a story on "Watchdog of a Nation." Since Wiley worked for the magazine for seventeen years and established its "Bureau of Standards" there is a good basis for cooperation with your showing on the part of the local distributor of the magazine. Get him to put imprinted wrap-arounds on the magazines calling attention to your showing. Also arrange with him for card announcements to be tacked on newsstands.

WATER BUGS

They walk on water out Hollywood way. Pete Smith discovers some modern miracle makers who present the latest fads in water sports

WALKING on water might have created quite a stir in olden days but out California way it seems to be a common occurrence. In that land of man-made miracles not only do people walk on water but they play games on it as well. It's not surprising that the man in Hollywood most interested in such carryings-on is Metro-Goldwyn-Mayer's famed Short subject producer-commentator Pete Smith who has begotten himself quite a reputation as a collector and dispensor, via the screen, of items curiosa.

Pete's latest one-reel Specialty, titled "Waterbugs," opens on a caravan of cars and trailers loaded to the tops with every type of water sporting equipment imaginable. Arriving at Lake Elsinore, the load is hurriedly unpacked and paddle boats with outboard motors, midget outboard motor boats, water skis, glider wings, are made ready for immediate use.

Plunging into the water, the "bugs" soon make themselves quite at home. For the first demonstration of water skill, Pete singles out one man. This "water bug" is a champion water skier and at the moment is immersed up to his neck. Along comes a speedboat and the driver tosses the champ a rope. The boat picks up speed and the "bug" glides to the surface scooting along on a water ski.

Next to be seen is a novice taking a membership exam for entrance into the Water Bug club. To pass the test it is necessary to transfer one man to the skis of another while being towed along by a speedboat. Only after numerous tries is the transfer completed, and then they only travel a few yards before they both topple into the cold water.

The Water Bugs also play polo. Six players comprise the two teams and in addition to mallets each man is equipped with a midget outboard motorboat. When the ball is tossed into the center of the water field all boats roar into action. It is a common sight to see boats miss each other with only inches to spare and almost as common to see one plow into another. In the excitement, players frequently miss the ball and invariably "conk" their opponents on the heads with their mallets. Fortunately, all participants are compelled to wear crash helmets. So hectic is this game that rest periods are called after each score.

One of the hardest of all Water Bug tricks is demonstrated by a member in top hat and tails. This chap skis from the beach into the surf and then after executing several intricate turns he returns to the beach without getting wet. However, a girl standing nearby, decides that such a difficult trick was made to look to easy and so she just gives him a little push and the well-dressed man gets all wet, top hat and tails too.

Not content with the mere speed of a motorboat, a group of Water Bugs acquire a sea plane to aid them in aquaplaning A new stunt is demonstrated by another member. With primary glider wings strapped under his arms he is towed along by a boat. Balancing himself on a surf board, he slides along until the proper speed is reached. Then he drops the surf board rope and the wings lift him into the air. And as long as he holds onto the tow rope he continues to fly.

The Water Bugs even freeboard differently. They use a blimp to tow them along. But this, of course, has its disadvantages. For example, one "bug" finds himself thirty feet above the lake after the blimp hits an up draft. And there is only one way down and he drops with a huge splash.

The girls in the group stage a race using paddle boards propelled with outboard motors. The race is not as simple as one would think. Although each girl is an expert, in jockeying for position several sideswipe each other. One driver takes a turn a little too sharply and she winds up in the drink. Two others crash head-on as they both attempt to squeeze close to the marking buoy. At the end of the race only three girls manage to cross the finish line.

Having done about everything else, the group decides to try flying in an outboard motorboat. A pair of wings are attached to a midget ship. After gathering enough speed, the driver runs his boat up a wooden ramp and the ship sails through the air for a distance of from fifty to a hundred feet.

So absorbed is Pete Smith in the antics of the Water Bugs that he fails to notice one of the boats approach, out of control, and as a result Pete gets a dunking in famous Lake Elsinore.

Exploitation ☆ ☆ ☆

COMING in the heart of the swimming season, "Water Bugs" can be tied in nicely with sporting goods stores' promotion of bathing suit sales. Tieup ads with copy lines to the effect, "For new thrills in water sports see Pete Smith's 'Water Bugs'. And for a new thrill in swim suit comfort see our complete line of bathing apparel, etc."

A fine source of publicity for your film and an excellent good will gesture would be for your theatre to sponsor a water sports contest at a local pool. Prizes could be promoted from local merchants and guest tickets could be awarded to the "also-rans."

If it is not prohibited by local ordinances a good ballyhoo stunt would be to have a man (or perhaps a girl) walk through down town streets attired only in a bathing suit. He should carry a sign reading "I'm not crazy. I'm just a 'Water Bug' etc."

A postcard, mailed to the members of local athletic clubs, should bring a number of sports enthusiasts to your theatre. Let them know your picture contains some brand new water sports.

It will certainly be worth your while to plug "Water Bugs" in all advertising. Mention it as "another outstanding novelty from Academy Award winner Pete Smith."

YOSEMITE THE MAGNIFICENT

ONE of the most awe inspiring natural wonders of the Western Hemisphere is California's famous Yosemite Valley located in the High Sierras. Here James A. FitzPatrick's Technicolor cameras capture its beauty and colorful highlights for his newest Metro-Goldwyn-Mayer Traveltalk, "Yosemite The Magnificent."

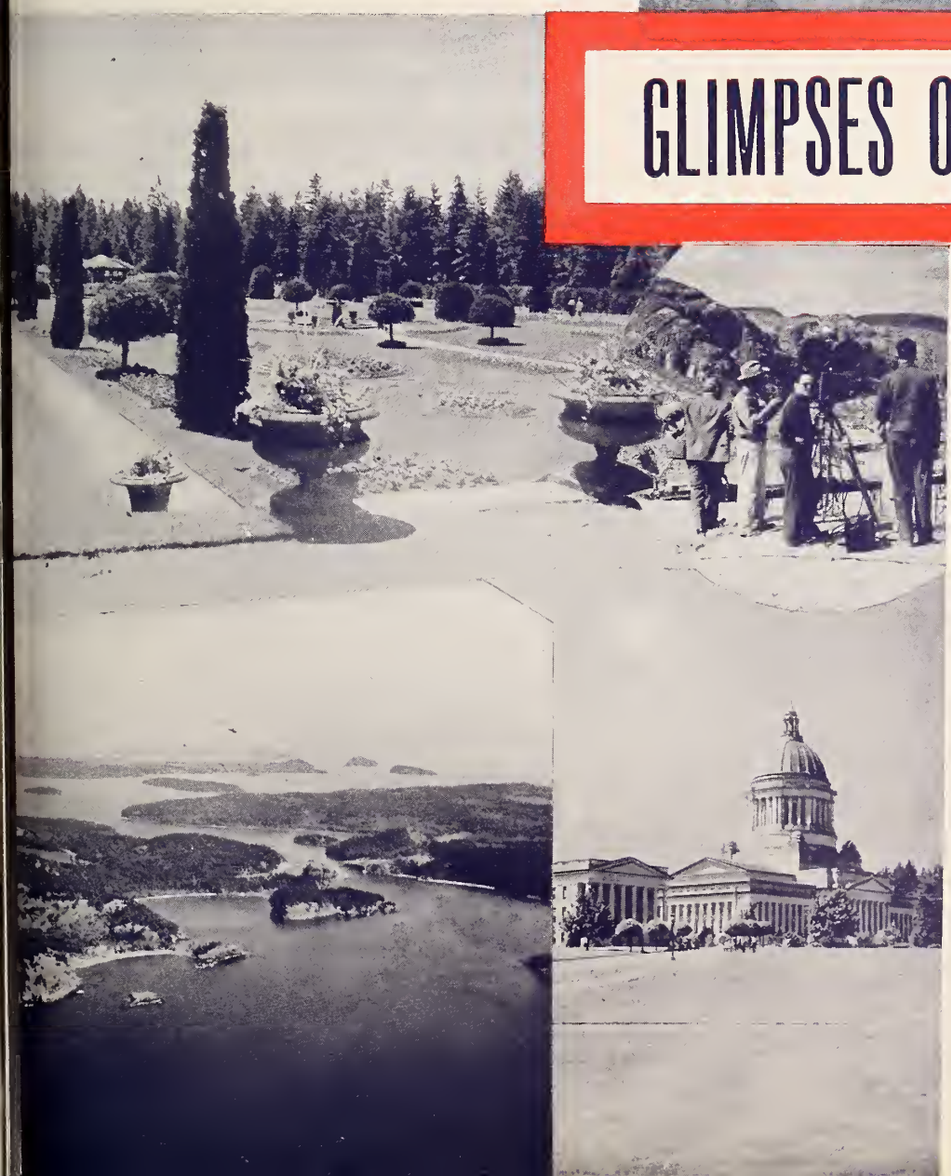
From atop Glacier Point, more than three thousand feet above the floor of the valley, it is possible to see almost the entire valley with its surrounding peaks and numerous waterfalls. Dominating the entire scene is a huge monolith, named Half-Dome, which rises five thousand feet above the floor of the valley.

Yosemite has five great waterfalls which empty into the Merced River. The tallest is Yosemite Falls which has a drop more than nine times that of Niagara Falls.

The Mariposa Grove of Big Trees contains more than two hundred giants some of which are more than twenty-five feet in diameter. There is one tree, known as "Old Grizzly," which has a base diameter of thirty-five feet and is two hundred and nine feet tall.

Also located here is probably the most famous tree in the world. It is a huge Sequoia with a tunnel twenty-eight feet long and eight feet wide, cut through its base.

GLIMPSES OF WASHINGTON STATE



JAMES A. FITZPATRICK'S greatest pleasure in life is to take people on motion picture trips to places they may never otherwise have an opportunity to see. Now, in the latest of his "See America" Traveltalks for Metro-Goldwyn-Mayer, "Glimpses of Washington State," he takes the motion picture public on a tour through the Evergreen State.

The first glimpse of the state is at Wenatchee, where one fifth of all the apples in the world are grown. Next is a glimpse of the Columbia River, second largest in the United States.

Following the circuitous route of the Columbia, FitzPatrick's Technicolor cameras film one of the most gigantic engineering feats ever attempted — the Grand Coulee Dam.

Rock Island Dam was the first to harness the great power of the Columbia and as a result many arid acres now grow bountiful crops. FitzPatrick also depicts the beauty of the Sunken Gardens at Spokane and the grounds of the state capitol at Olympia. The capitol building is patterned after the national Capitol and is located at the head of Puget Sound, where it can be seen for miles when approached by water.

Need some quick cash? Then take a tip and stay away from the track...You may win a race but you can't beat the races . . . Crime Does Not Pay shows how phoney touts prey upon those people who can least afford it.

WITH its current release Metro-Goldwyn-Mayer's Crime Does Not Pay series rounds out its sixth year of existence, during which time some thirty-six criminal enterprises, each of which takes an annual toll of millions of dollars and many lives, have been ferreted out and exposed on the screen. As a result, many crime prevention organizations agree, the public is more aware today than ever before of the many machinations of racketeers.

The film, titled "Sucker List," delves into a field well-known as a sucker's game and brings to light the operations of crooked racing touts. It opens on a middle-aged man named Gus who is carefully studying the finish of the third race through a pair of powerful binoculars. The man is apparently deaf because he wears what seems to be a conventional hearing aid. However it is actually a compact short-wave broadcasting set and Gus is transmitting the results of the race to a truck parked several miles away. Inside the truck, Slick, another member of the gang, is listening through earphones. He jots down the winners that Gus broadcasts to him and hands them to another man who stencils and mimeographs them on a tip-sheet called "Best Selections."

The tipsheets are rushed to the track and are carefully placed about the grounds before all the races are over so that anyone finding "Best Selections" will think that this particular sheet has selected more than half the winners. In this manner the "sucker's bait" is set.

Headed by one William Brown, the gang opens an office in the city. Ads are placed in newspapers and radio time is bought. As a result, the office is soon mobbed with people seeking a "sure-thing."

The newspapers and radio stations soon get wise to the racket and they refuse to print or broadcast the rings advertisements. The gang is now forced to use other methods to bring in customers, and so they resort to the telephone. All telephone numbers are divided into three groups. Group one is told a certain horse will win, group two is advised to play another and the third group is given still another horse as a "sure" winner. In this way the ring is almost positive that at least one third of those receiving tips will pick the right horse.

To increase the number of "clients," the ring buys a list of names of people who are

LIST

dealing with a large credit company. The tipsters know that people who need and owe money are the most likely to take a "small" chance to solve their financial problems. On this list is a William Allen.

Bill is a typical young American. He is married and soon expects to become a father. He is in debt to a number of firms and has difficulty meeting the bills with his small salary. One morning he receives a circular from the tipsters and decides to take the small chance.

The ring gives Allen a good tip as a starter and the horse comes in paying eight to one. Overjoyed Bill seeks another "sure-thing." This time Brown talks him into betting every penny he has and some of his firm's money on a horse that hasn't the slightest chance of winning. The horse, of course, loses and Allen continues to bet more and more trying to recoup his losses.

Bill is not the only one who has come to the gang for "sure" winners. Among the hundreds of others are a young truck driver and a middle-aged, debt-burdened shipping clerk. Returning to protest that the tips are no good, they discover that the gang are racketeers and threaten to expose them to the police. On leaving they are set upon by two of the gang. The truck driver is beaten unmercifully and the shipping clerk is warned to keep his mouth shut otherwise his family will suffer.

Rushed to the hospital by the police, the truck driver dies. The shipping clerk refuses to say a word until he is warned that he will be charged with murder, then he breaks down and tells all he knows.

Learning of the death of the driver, the "tipsters" decide to leave town but before they can get away, they are captured by the police. Meanwhile other officers have gone to Allen's home to arrest him for using the firm's funds. Allen is not at home but his wife, when she learns he is being sought, collapses. Allen returns home just in time to see his wife being put into an ambulance. He is arrested and when he pleads to be allowed to go to his wife the detectives refuse and he is taken off to jail.

The film concludes with the explanation that the racketeer is certain to end up in jail and the penalty paid by the weak and the foolish who turn to gambling for a solution to their problems is just as certain.

Roy Rowland directed from a script by Douglas Foster.

Exploitation ☆ ☆ ☆

THERE are several groups in your town who will be anxious to cooperate in publicizing your showing of "Sucker List." One, of course, is your police department. Others are church and civic organizations. Invite a number of these officials to an advance screening and get them to publicize it through their organizations. A newspaper reporter should be able to get a good story from the police department on the status of illegal bookmaking in your community.

Perhaps you can get your paper to assign its sports editor or horse racing expert to review "Sucker List" in place of the regular movie critic. At least he should be invited to see the film with an eye toward having him do a feature story for the sports page. Or if your paper has a handicapper, his views on the chances the average horse race better has of coming out ahead of the game would make good copy.

An idea which is sure to provoke interest in your film would be to pick a number of names from your telephone book (which is the source for many sucker lists), call them up and say, "You are on a sucker list. Better see the film at the so and so theatre." An attention-getting ballyhoo idea would be to dress a man up in ragged clothes and have him walk through town with a sign, to the effect, "They had me on their list, etc."

SHORTS STEAL THE SHOW...

Reel for reel, Leo Junior's brief but bright, short but smart little pictures provide more audience enjoyment than many a dull, insipid feature. More often than not, they carry weight at the box-office too!

METRO-GOLDWYN-MAYER

SHORTS

STORY

ceased — last issue

LIBRARY OF CONGRESS
AUG 30 1941
PERIODICAL DIVISION

35

ARMY CHAMPIONS

— page 8

JULY
AUG.
1941

LEO JR'S

LION-UP

SPECIAL

THIRD DIMENSIONAL MURDER — The screen does tricks in Pete Smith's Metroscopix "mellerdrama." There's a cannibal beside you, a skeleton in your lap, and a spider in your hair. Everyone participates in this super-shocker thriller. (7 mins.) *JAN.-FEB.*

THE FLAG SPEAKS — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB. 1940*

CRIME DOES NOT PAY

COFFINS ON WHEELS — When you buy a second hand car watch out! Crime Does Not Pay reveals the unscrupulous used car dealers who are responsible for many of the disasters on the nation's highway. (17 mins.) *MAY-JUNE*

RESPECT THE LAW — Moving into respectable circles, Crime Does Not Pay shows how minor ordinance violators can be greater menaces to society than gun crazed killers. (20 mins.) *JAN.-FEB.*

FORBIDDEN PASSAGE — Cracking down on the alien smuggling racket, the Crime Does Not Pay series shows how the U. S. Immigration Service combats the army of aliens stealing through America's back door. (21 mins.) *JAN.-FEB.*

YOU, THE PEOPLE — Only a democracy dares to examine its political processes. Crime Does Not Pay exposes election racketeering and shows how crooked politicians attempt to perpetuate themselves in power. (21 mins.) *DEC.*

EYES OF THE NAVY — (Not a regular "Crime" series subject but so classified here for release purposes.) A factual "report to the public" of the Navy's all-important air armada, showing the American people that the United States is wide awake in this world of uncertainty and intends to keep on doing business at the same old stand. (20 mins.) *OCT.-NOV.*

SUCKER LIST — Delving into a field well-known as a sucker's game, Crime Does Not Pay exposes the crooked race track touts who prey on people who can afford it least. Featuring Lynne Carver, John Archer, Noel Madison and George Cleveland. *MAY-JUNE*

M-G-M CARTOONS

DANCE OF THE WEED — After having been swept apart by a breeze, chased by a dragon and tormented by other things, a little weed and a little flower girl succeed in their search for happiness. (9 mins.) *MAY-JUNE*

THE ROOKIE BEAR — First of a new series of Technicolor cartoons in which Mr. Bear will explore every branch of the U. S. armed forces. His first experiences are as a rookie selectee in the infantry. (8 mins.) *MAY-JUNE*

THE GOOSE GOES SOUTH — A little goose decides to hitchhike to Florida. On the way he has experiences with bloodhounds, an irate farmer, moonshiners and a double-talking motorist. Filmed in Technicolor. (8 mins.) *MAR.-APR.*

THE LITTLE MOLE — A Technicolor cartoon depicting the plight of a near-sighted little mole who gets a pair of glasses and sets out to see the world. (9 mins.) *MAR.-APR.*

ABOUL — THE BULBUL AMEER — Bringing to life in a Technicolor cartoon those famous foes of song and legend, Abdul—the Bulbul Ameer and Ivan Scavinsky Scavar, whose epic feud raged across the face of a continent. (8 mins.) *JAN.-FEB.*

THE PROSPECTING BEAR — Papa Bear's in trouble again! This time he goes off into the hills in search of gold. During his excavations, he attempts to dynamite a cave and, as usual, blows up nothing but himself. (9 mins.) *JAN.-FEB.*

MRS. LADYBUG — In this Technicolor cartoon a spider disguises himself as a maid to gain access to a Ladybug's home for the purpose of eating the inhabitants. But the little hugs turn the tables and destroy him. (8 mins.) *DEC.*

THE LONESOME STRANGER — Mellerdrama in the Wild West. A Technicolor cartoon depicting the hazardous adventures of the Lonesome Stranger in pursuit of the worst of all bad men . . . the Killer-Diller Boys. (9 mins.) *OCT.-NOV.*

GALLOPIN' GALS — A Technicolor cartoon depicting the inside story of the lives of all the "gal" horses entered in the Derby. Included is Maggie, the ugly duckling horse, who overcomes handicaps, psychological and physical, to win the race. (8 mins.) *OCT.-NOV.*

PAPA GETS THE BIRD — Once again the Bear Family appears on the screen in a Technicolor cartoon. This time Papa attempts to give the family canary a bath, but manages instead to get soaked himself. (8 mins.) *SEPT.*

THE HOMELESS FLEA — A Technicolor cartoon depicting the adventures of a little flea whose only desire in life is to find a comfortable home on the back of some nice friendly dog. (8 mins.) *SEPT.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

PETE SMITH SPECIALTIES

WATER BUGS — They walk on water out Hollywood way. Pete Smith, in his latest Specialty, films a group of water-minded athletes who perform all the latest fads in water sports. (10 mins.) *MAY-JUNE*

LIONS ON THE LOOSE — Pete Smith takes his cameras into the wilds of a California zoo to record the daily pursuits of two tiny lion cubs. Included is a ferocious battle between the cubs and a mighty python. (9 mins.) *MAY-JUNE*

AERONUTICS — Here's your first line of defense against gloom. Pete Smith takes the audience on a flight with a student pilot and shows how to operate an airplane in one breath-taking, laugh-filled lesson. (10 mins.) *MAR.-APR.*

CUBAN RHYTHM — Do they laugh when you stand up to dance? Pete Smith shows how to Rhumba and La Conga in one easy lesson. Featuring Pollard and Alvarez, two of Arthur Murray's most popular dancing teachers. (9 mins.) *MAR.-APR.*

QUIZ BIZ — Professor Pete Smith presents another quiz on things you think you know but probably don't in the fourth of a series of "What's Your I.Q.?" subjects. (9 mins.) *JAN.-FEB.*

MEMORY TRICKS — Based on an idea by Harry Kahne, reputed to be "the greatest memory expert in the world," Pete Smith investigates methods of improving the memory through memory rhymes. (9 mins.) *JAN.-FEB.*

PENNY TO THE RESCUE — Here's an epic problem with an epicurean solution. Pete Smith presents Prudence Penny, famous home economist, who shows how a marriage growing cold can be saved on a kitchen range. Featuring Sally Payne and Billy Newell. (10 mins.) *DEC.*

SEA FOR YOURSELF — There's something fishy under the sea and Pete Smith's gone down to investigate. He comes up with a brand new sport for hardy athletes — spearing fish under water. (10 mins.) *DEC.*

WEDDING BILLS — You can bill and coo 'til the hills come due, claims Pete Smith, who finds that marriage may be a bed of roses but, to a couple who has to live on a budget, it will only be a thorn in the side. Featuring Sally Payne and Billy Newell. (10 mins.) *OCT.-NOV.*

QUICKER'N A WINK — (1940 Academy Award Winner) Action too fast for the human eye caught in "frozen motion" by Strohoscopic photography at the rate of 2,000 pictures per second. Here's the screen's most sensational development since the advent of sound. (9 mins.) *SEPT.*

MINIATURES

WATCHDOG OF A NATION — He destroyed life on the battlefield and saved it in the laboratory. Carey Wilson pays tribute to Harvey Wiley, soldier and scientist, the man who made canned food fit to eat. *MAY-JUNE*

MEMORIES OF EUROPE — James A. FitzPatrick brings to the screen a vivid document of pre-war Europe, a Europe that will never be again. Paris at its gayest, Holland in tulip time, Denmark at peace and Czechoslovakia at work and play. (8 mins.) *MAY-JUNE*

GHOST TREASURE — Lost somewhere in Death Valley is the world's richest gold mine. Carey Wilson tells the story of the only three men who have ever seen it, all of whom took the secret of its location to their graves. (11 mins.) *MAY-JUNE*

THE MAN WHO CHANGED THE WORLD — Carey Wilson tells the story of James Hargreaves whose invention of the spinning jenny did more to change the history of the world than all the wars in history. (11 mins.) *MAR.-APR.*

THE BATTLE! — A factual story of how the United States Navy goes into action against a mythical enemy. Carey Wilson goes to sea with the fleet and shows why it is second to none and how Uncle Sam intends to keep it that way. (11 mins.) *MAR.-APR.*

THE HAPPIEST MAN ON EARTH — An O. Henry Memorial Award-winning short story becomes one reel of startling screen realism. It is a story of courage which ranks as the biggest little picture in Hollywood history. Featuring Paul Kelly and Victor Kilian. (11 mins.) *DEC.*

MORE ABOUT NOSTRADAMUS — Carey Wilson presents more predictions of the future from an amazing oracle of the past. Nostradamus, 16th century seer, who foretold the rise of Hitler and the fall of France, now is shown to have predicted America's entrance into the war and Germany's defeat. (11 mins.) *OCT.-NOV.*

THE GREAT MEDDLER — Carey Wilson pays tribute to Henry Bergh, founder of the A.S.P.C.A., who devoted his life to making this man's world a better place for animals to live in. (11 mins.) *OCT.-NOV.*

PASSING PARADE

YOUR LAST ACT — John Nesbitt tells the story of some of history's strangest wills. Among them are the wills of a reformer, a criminal and, probably the most famous of all, the last will and testament of Charles Lounsbury. (11 mins.) *MAY-JUNE*

THIS IS THE BOWERY — (Formerly titled "On the Bowery"). America's first fully factual picture with a cast of 300 real people and a story as big as life. A stirring, startling camera record of the incredible street called Bowery, world-famed thoroughfare of failure. (11 mins.) *MAR.-APR.*

MORE TRIFLES OF IMPORTANCE — In a cup of tea and a tiny flower, John Nesbitt finds the threads of another thrilling story for his series on life's Passing Parade. (11 mins.) *MAR.-APR.*

WILLIE AND THE MOUSE — Have you the mind of a man or a mouse? The Passing Parade psychoanalyzes some lowly rodents and discovers that among them, as in humans, are mental giants as well as morons. (11 mins.) *MAR.-APR.*

OUT OF DARKNESS — (Formerly titled "Voice of Liberty") John Neshitt tells the timely story of an underground newspaper which broke through censorship of the German invader to tell the truth to the Belgian people during the last war. (11 mins.) *JAN.-FEB.*

WHISPERS — (Formerly titled "Dark River") — Small town gossip is big business now . . . The Passing Parade shows how people's love for idle chatter has created a new advertising media and a potent political weapon — the whispering campaign. (10 mins.) *DEC.*

AMERICAN SPOKEN HERE — John Nesbitt's Passing Parade explores the history of American slanguage and finds that, like folksongs, it tells the history of the country. (11 mins.) *OCT.-NOV.*

OUR GANG COMEDIES

ROBOT WRECKS — Constructing a mechanical man to do their chores, the Our Gang kids anticipate a life of ease. However, Slicker and Boxcar, arch-rivals of the Gang, see to it that the Robot is more of a hindrance than a help. (11 mins.) *MAY-JUNE*

YE OLDE MINSTRELS — To raise money for the Red Cross, the Our Gang kids put on a minstrel show. The show, containing many favorite old minstrel songs and routines, is a smash hit and the kids are able to collect a large sum of money. (11 mins.) *MAR.-APR.*

1-2-3 GO — Aware that automohiles are causing a great number of casualties, the Our Gang kids organize a safety society to impress people with the seriousness of the situation. Before they know it the whole town is behind them. (10 mins.) *JAN.-FEB.*

BABY BLUES — With three children in the family and another expected, Mickey happens to read that every fourth child born is a Chinese. This knowledge creates quite a furore within Our Gang and the situation is heightened when twin girls arrive. (9 mins.) *JAN.-FEB.*

KOOIE KURE — Disdaining all prescribed methods of curing hypochondria, the Our Gang kids practically drive a patient crazy, but effect a cure in one afternoon even though the doctor had given up years before (11 mins.) *DEC.*

FIGHTIN' FOOLS — The Our Gang youngsters get into a scrap with another gang and agree to settle the matter in the latest fashion — war! By the use of ingenious weapons they manage to rout the foe. (9 mins.)

FITZPATRICK TRAVELTALKS

GLIMPSES OF WASHINGTON STATE — Highlights of the Evergreen State are depicted in Technicolor. James A. FitzPatrick films the Grand Coulee Dam, the Sunken Gardens at Spokane, the State Capitol and other interesting sites. (9 mins.) *MAY-JUNE*

YOSEMITE THE MAGNIFICENT — The beauty of Yosemite Valley is captured by James A. FitzPatrick's Technicolor cameras. Filmed are Glacier Point, Yosemite Falls, the Seouoia grove of giant trees and other interesting sites. (8 mins.) *MAY-JUNE*

GLIMPSES OF KENTUCKY — James A. FitzPatrick films the "blue grass" state of Kentucky, depicting Daniel Boone's grave, America's most famous horse, Man O'War, Faraway Farm, famed horse breeding stables, and many other interesting sites. (8 mins.) *MAR.-APR.*

RED MEN ON PARADE — At the annual American Indian Inter-Trihal Ceremonies at Gallup, New Mexico, James A. FitzPatrick films the activities of the mass meeting of thirty trihes from all parts of the country. (9 mins.) *JAN.-FEB.*

OLD NEW ORLEANS — On a visit to Louisiana, James A. FitzPatrick films the old section of New Orleans. He photographs the Spanish shrine of Gabildo, the old French market, historic City Park, Pirates Alley and other interesting sites. (9 mins.) *DEC.*

BEAUTIFUL BALI — FitzPatrick takes his Technicolor cameras to the South Seas and photographs the isle of Bali. There he films a native market place, a Balinese orchestra, Temple dancers and many other scenes. (9 mins.) *DEC.*

IN SHORT...

Now comes Pete Smith, the M-G-M shortsmith, to stage a one-man blitzkrieg against the double features. An increasing number of theatres are booking special all-Smith short shows following the success of the first all-Smith supplementary program at the Village Theatre, Dallas, where Manager Cornelius Webb reported increased receipts of thirty-eight percent above average.

$ H O R T $

"I should like to commend you for the picture of the Bowery Mission (This Is The Bowery). I have sent them a check to help with their good work and I feel that if more pictures like this were shown more people would become interested in helping." *M. Satterlee, New York City.*

$ H O R T $

Safety pays at the box-office. M-G-M's Our Gang safety subject "1-2-3 Go!" brought a Loew's Theatres Dollar Club membership for Manager Frank Murphy. Syracuse, who is credited with $200 extra revenue from the special childrens show he engineered thru tieups with the Chamber of Commerce, Board of Education and the newspapers Post-Standard and Herald-Journal. In Fort Worth, Manager Harry Gould advertised "1-2-3 Go!" as a new game, credited the short with $350 extra business at his Palace Theatre box-office. In Dallas, Manager Louis Charninsky of the Capitol Theatre, won a place on M-G-M's Exploitation Honor Roll for his "1-2-3 Go!" campaign which received the co-operation of the Citizens Traffic Commission, police and public school officials.

$ H O R T $

"I am agin double features . . . their only effect is a trend to mediocrity because of over-production. I am strong for ever-increasing impetus back of the shorts and am glad to report that on a recent trip to New Orleans I noticed definite emphasis on them in principal cities en route, in lobby displays and even on fronts and marquees. Some shorts I have seen truly were classics —and usually M-G-M. So keep up the good work." *Jack Sellers, Tribune-Herald, Casper, Wyoming.*

$ H O R T $

Instead of double features, why not double shorts, reasoned Manager Bill Simon of the Grand Theatre, Rocky Ford, Colorado. So he re-booked Carey Wilson's original Nostradamus subject, hooked it up with the current "More About Nostradamus," and found a new box-office bonanza.

$ H O R T $

"As to the type of short subjects we movie-goers would like, how about the O. Henry stories . . . condensations of some of the old Metro pictures . . . a look at life in large European cities, the people, their homes and customs. I believe that the proper short subjects would soon sound the death knell of the Class B/C/D-films and end the double features, the root of all present theatre trouble." *Milton Unger. Boston, Mass.*

$ H O R T $

"The short subject has come to a new dignity, an inevitable new dignity which has grown out of the circumstance that it can be as fresh, vital and entertaining as the full-length feature may be stale, tired and dull. It is a very happy thing." *Jay Carmody, The Evening Star, Washington, D. C.*

$ H O R T $

"May I take this opportunity to congratulate you and your company for having the finest shorts on the market . . . so long as the quality of your product maintains its high standard, we will never have to resort to the abominable practice of double features." *F. J. Miller, Jr., Augusta, Ga.* (in letter to shorts producer Jack Chertok).

$ H O R T $

Double distinction came during the month to Carey Wilson, impressario of Nostradamus and other notable shorts. From Colorado State College he received the honorary degree Master of Arts, in recognition of his "ethical, artistic and creative" contributions to the screen in the form of educational shorts, particularly. From National Archivist R. D. W. Connor, he received a certificate acknowledging the selection of his "Prophet Without Honor" for permanent preservation in the Archives of the U. S.

$ H O R T $

"The preview of 'Water Bugs' was unusual . . . the audience broke into applause in the middle of the short, which I have never seen happen before. At the end, it got an enthusiastic hand and when the title came on requesting the audience to fill out the cards they again applauded. This short was planned for laughs and thrills, with emphasis on the former, and it seems to have hit the bull's-eye." *Pete Smith, Culver City, Cal.*

SHORTSTORY MAGAZINE DISCONTINUED

After four years in which it has pioneered a new field of motion picture publicity, particularly for short subjects, M-G-M's SHORTSTORY magazine ceases publication with the present issue. Information on short subjects will henceforth be embodied in M-G-M's new and larger publication THE LION'S ROAR.

SHORT STORY
JULY • AUG. 1941

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"Doubles are an evil and have caused stagnation in business."
—Y. FRANK FREEMAN, President Producers Association

"I am firmly convinced that this is not a two-for-one or triple feature business."—WM. F. RODGERS, —Gen. Sales Mgr., M-G-M

"Doubles are a menace to the industry and cheapening in their effect on the public."
—EDW. L. KUYKENDALL, President M.P.T.O.A.

DOUBLE TROUBLE

CONDEMNATION of the double-feature practice has been a favorite topic for discussion among organized groups of movie-goers ever since "bargain bills" began. For years, women's clubs, parent-teacher groups, educational and civic organizations have passed resolutions and written letters and made public pronouncements denouncing the practice, excoriating theatre managers and blasting Hollywood producers. Now, at long last it begins to appear that something is going to be done about it.

In Los Angeles, recently, the keynote topic at the simultaneous conventions of the Motion Picture Theater Owners of America and the Pacific Coast Conference of Independent Theatre Owners was the double-feature situation and what to do about it. Of outstanding note is the fact that for once producers and exhibitors were on the same side of the fence.

The subject was introduced at the MPTOA convention by President Ed Kuykendall who flatly denounced "doubles" as a menace to the industry and cheapening in their effect as far as the public was concerned.

William F. Rogers, general sales manager for Metro-Goldwyn-Mayer, in his address to the convention, stated that he was firmly convinced that "the type of showmanship which offers a gas range, five big prizes and a second feature with 'Men of Boystown' is not the type of showmanship that will ultimately be successful and bring back patrons."

"I am firmly convinced," he added, "that this is not a two-for-one or triple feature business."

Speaking for the Association of Motion Picture Producers, Y. Frank Freeman stated that "doubles are an evil and have caused stagnation in our business." He predicted that when leaders of the industry recognize the effects of double-features, the practice will be stopped.

Exhibitors join with producers at Motion Picture Theatre Owners' convention in move to rid movie houses of double feature plague.

Bribing the public to attend theatres by means of dual bills, bank nights, giveaways, etc. was decried by Mary Pickford, United Artists producer-owner. She told the convention that she is opposed to "doubles" for three reasons; first, because people have to sit through a picture they don't want to see in order to see one that they do; second, if two pictures happen to be good, all energy is used up enjoying the first and people are too tired to appreciate the second; third, a double-bill keeps patrons up late.

Walter Wanger and Hal Roach were among the other producers who addressed the convention rapping twin bills and urging that they be abolished. When it became apparent that an overwhelming majority of the delegates at the convention were opposed to double-features, the following resolution was introduced and adopted:

WHEREAS: the practice of using double and triple feature bills by exhibitors in this country has grown and spread more in the last year than ever before; and

WHEREAS: said practices seriously menace the future of moving picture production, distribution and exhibition; and

WHEREAS: it is felt that said practices should be eliminated; and

WHEREAS: it is felt that the lead in the elimination of said practices must come from producer owned and affiliated theatres;

NOW THEREFORE: be it resolved by the Motion Picture Theatre Owners of America in convention assembled

THAT the use of double and triple feature bills be and they are hereby condemned;

THAT members of this organization and their state or local associations pledge themselves to do everything possible in the next twelve months to eliminate said practices;

THAT efforts along the line of elimination be immediate, active and sincere;

THAT producer-owned and affiliated theatres be called upon and they hereby are called upon to take the lead in the elimination of said practices;

THAT copies of this resolution be sent to every association connected with the Motion Picture Theatre Owners of America and to every producer engaged directly or indirectly in the operation of moving picture theatres.

The Pacific Coast Conference heard many speakers on the subject of double features, the tenor of which were summed up in the statement of trustee, L. O. Lukan who blamed double bills for the present decline in boxoffice receipts and claimed that the practice was driving people away from theatres. The convention then sent telegrams to Samual Goldwyn, Leonard Goldenson of Paramount Theatres, Al Lichtman of M-G-M, David O. Selznick, Walter Wanger, Harry M. Warner, Charles P. and Spyros Skouras and Sam Dembow praising them for sponsoring the elimination of double bills.

The telegram read: "We feel with you that elimination of double bills will remedy a majority of industry problems and will start a new era in exhibition, overcoming present critical conditions. We note

(continued on page 6)

A FEW SHORT WORDS

BY

BERNIE HARRISON, Motion Picture Editor of the Washington Times-Herald

A NOT unusual combination of circumstances prevents this film reporter from purchasing an advertisement in the motion picture trade papers, a la Harry Brandt, but we'd like to say something to the movie industry, too.

We'd like to tell the harried bosses that they have in their possession the surest weapon of licking the double feature bugaboo since Chaplin stopped making two-reelers and started sending messages. This weapon, or asset, is the short subject.

When a number of average citizens walk out of a theater talking about "Nostradamus" instead of "Philadelphia Story," the event naturally comes under the man-bites-dog classification. The caliber of M-G-M's short subjects of late has been extraordinarily high, and Carey Wilson's short about this amazing monk was no exception.

This rejuvenation of the short subject is most opportune. The hero of a melodrama never came in to save Nellie from the clutching buzz saw more dramatically. It comes in the nick of time.

Here in Washington the situation hasn't been that desperate. Few other cities fall into this select category. In the Nation's Capital only a few of the neighborhood houses go in for double features. No convertible sedans have to be given away to lure customers past the box office. Vaudeville comedians who capitalize on door prizes, bingo, etc., have learned to yank these gags out of their acts. Mr. and Mrs. D. C. don't know what he's talking about.

But we are concerned with the status of the film industry as a whole, and though we may not be exposed to the double feature, we Washingtonians must suffer with the rest. Any industry that doubles its production and has to reduce its overhead at the same time can't possibly turn out a product that will continue to satisfy the public.

M-G-M has taken the lead and deserves the applause of the fans, exhibitors and the critics. We hope that it enlarges on the idea of making two-reelers from outstanding short stories. The field is virgin, untouched.

Seems that all we've heard recently has been criticism directed at Hollywood. We've contributed ourselves. The bosses get it on all sides. Maybe they deserve it. We're not in a position to judge.

But we're a sentimental lot, and we'd like to see a more even fight. We'd like to see the studios fight back. Not with words, but with better pictures and better short subjects.

The boys don't have to take up Yogi to develop this cosmic punch. Happily, they've already started to pay some attention to the short subject, and it looks as if that much needed knockout punch is in the making.

Boy, wad of cotton!

DOUBLE TROUBLE

(continued from page 4)

from the trade press that Skouras Brothers are now favorably considering elimination of double bills. Their recognized leadership will undoubtedly be followed by all other circuit operators in the United States. Our organization pledges you its undivided support. We have appointed an active committee and will meet with you at your earliest convenience to recreate a method of putting this plan into early operation."

If producers and exhibitors ever do get together in a sincere effort to wipe out double features they will certainly have the newspaper critics on their side. For more than three years SHORTSTORY magazine has solicited and reprinted opinions of critics in all parts of the country on the double feature question. None have favored doubles. Many have used their newspaper columns to campaign for motion picture programs consisting of one GOOD feature plus a newsreel, plus a complement of good short subjects which balance the program.

The Hollywood columnist Jimmie Fidler, for instance, devoted the major portion of four columns in one week to his "one-man campaign" against doubles. One, in particular, is worth quoting:

"In your stubborn fight (and for heaven's sake, keep it up!) against double features, you haven't pointed out the many benefits the public would derive from one-picture programs," writes the head of a midwestern theatre chain (name withheld on request). "You say the industry faces ruin, which is true, but you'll help theatre men if you'll explain what the public will gain."

The gentleman from the Midwest is correct. I've foolishly taken it for granted that the public knew how and why it should benefit, but certainly an explanation can do no harm. So let's summarize:

1. Pictures will improve in quality. The industry, not equipped to produce 650 films annually, would (with abolishment of dual shows) be able to concentrate on half that number with fine results.
2. Theatre admission prices would eventually be lowered. At present, theatres can't cut the price of tickets because the rental for two pictures per program, instead of one, is prohibitive.
3. Theatres, once again able to show profits, would turn part of these profits, (as it formerly did) to the comfort of patrons, such as installation of better seats, new screens and sound equipment, better rest rooms, and modern air-cooling machines.
4. Short subjects — the newsreels, sports and travel reels, animated cartoons, specialty reels such as the Pete Smith and the John Nesbitt Passing Parades—would be greatly improved and would supplement GOOD features to provide better, though slightly shorter programs.

OUR GANG COME BACK MISS PIPPS

THERE are a few things the Our Gang youngsters will not tolerate, and one is injustice. As a matter of fact, they will even jeopardize their own security to right what they consider a serious wrong. This, at least, is their attitude in the Gang's newest comedy for Metro-Goldwyn-Mayer, "Come Back Miss Pipps."

It all begins one day in school when Miss Pipps, the Gang's teacher, stops teaching for the day at eight minutes to three to let the class celebrate Mickey's birthday.

At this moment, Pratt, chairman of the school board, passes by and hears the children singing a birthday song. He looks at his watch, sees that it is not yet three and enters the class to put an end to such nonsense during school hours.

Pratt has Miss Pipps appear before the school board to explain the wasting of school time. She argues that the children are ahead in their studies and that as a result of the little parties they do their work better. Pratt, however, does not concur and so Miss Pipps loses her job.

Returning from the board meeting, Miss Pipps meets the Gang and the rest of her students and tells them that she will no longer be their teacher. Mickey feels very badly for, as he says, it is all because of his birthday that this has happened. Not knowing exactly what to do, they decide to tell the story to Swanson, the janitor. Swanson agrees that something should be done and suggests that the Gang let the town know about it.

The kids get busy immediately. They print circulars requesting the attendance of everyone at the schoolhouse by seven-thirty to see how the school system operates.

When Pratt arrives, the "big" exposé begins. On a makeshift stage, Mickey announces they are going to present a play called "Come Back Miss Pipps." The curtains part for the first act and Spanky, dressed in a Simon Legree outfit, marches onto the stage. He explains that he is not Simon Legree, but Alonzo K. Pratt and his business is running a grammar school.

The second act finds the scene the interior of a school room with Darla portraying Miss Pipps. She tells the children that since they have worked so hard and since it is Froggy's birthday, they will all celebrate the remaining ten minutes of school with cake and ice cream. Right at this moment, Spanky bursts in snapping his whip. He lashes Darla and sneers that he'll make her sorry for making the children happy.

At this Pratt stands up and demands that the play be stopped, but the parents are aroused. They want to know why they hadn't heard about Pratt before and right then and there they decide to oust Pratt and reinstate Miss Pipps.

Months later, outside the school house, Swanson, the former janitor, now head of the school board is talking to Pratt, the new janitor. Swanson explains that Miss Pipps is making another party and wants Pratt to come along as a witness. When they get inside, Pratt, to his amazement. finds the party is for him.

Sara Haden, the Aunt Millie of the Hardy family, appears as Miss Pipps. Christian Rub plays Swanson and Clarence Wilson portrays Pratt.

Edward Cahn directed from a script by Hal Law and Robert McGowan.

HOLLYWOOD STEPS OUT IN SHORTS

FORTY years ago a short subject started the motion picture business. Now it appears that the shorts may start the business all over again.

With the one-reel "Great Train Robbery" of 1903, movie makers turned their attention to longer and longer "story pictures" and the short suffering from neglect gradually became a cinematic dead pigeon. Only yesterday, industry wiseacres believed that double features would crowd the shorts off the screen entirely. But suddenly the Hollywood head-shaking has turned to head-scratching. Now it seems that it is the double feature that is on the way out. And the industry must now look to the shorts to fill the gap, both on the screen and at the ticket window.

Significant is the decision of M-G-M, the acknowledged leader in the shorts field, to increase by 20 percent next season the average budget, per subject, on a program of 78 shorts in 84 reels, apart from the customary 104 issues of *News of the Day*.

As M-G-M envisions it, the short should properly occupy the same relationship to the features as the short story does to the novel, or the magazine article to the book. Accordingly, M-G-M's program for the 1941-1942 season provides for two distinct classes of shorts, factual and fictional. Following the success of "The Happiest Man On Earth," an experimental picturization of an O. Henry Memorial Award-winning short story, Metro will tap the vast reservoir of short stories, both classic and contemporary, for a series of fictional subjects in one and two reels. First on the list is a two-reeler of Edgar Allen Poe's celebrated story of a murderer's battle with his conscience, "The Tell-Tale Heart," which will have Academy Award-winner Joseph Schildkraut in the principal role. The factual film is exemplified by the recently released, "This Is The Bowery," in which story, cast, sets and props were all 100 percent from life. First of these next season will be a two-reeler, as yet untitled, which will serve as a report to the public on the progress of the National Defense program with production head William Knudsen and Army and Navy chiefs General Marshall and Admiral Stark explaining different phases of the situation. Another factual subject will analyze Beauty as a Business, the millions of dollars American women spend annually for general prettifying in the nation's beauty parlors and what they get for it.

According to series, next season's Metro program will be divided as follows: There will be six two-reel specials including three of the popular Crime Does Not Pay pictures exposing large scale racketeering methods, and which are budgeted above the cost of the average independent B feature.

From the cartoon department—M-G-M, incidentally, is the only one of the major companies to produce its own cartoon product—will come next season sixteen Technicolor subjects including further adventures of Mr. Bear in various branches of Uncle Sam's armed forces, the Air Corps, Navy, Marines, etc. Other subjects will feature Tom and Jerry, the cat and mouse characters recently established in "Puss Gets The Boot."

Fourteen single-reelers have been assigned to that peer of short subjecteers, M-G-M's sound-track wit and unseen star, Peter Gridley Smith, better known as Pete, and still better known for his inimitable ability to combine sense and nonsense.

There will be ten more poignant and topical episodes in John Nesbitt's Passing Parade, a series which has won widespread attention by its novelty and sincerity. Carey Wilson will make several more excursions into the realm of mental phenomena and the psychic unknown to be included in a series of ten Miniatures. One of these will be a third subject devoted to the timely prognostications of that amazing Sixteenth Century seer, Nostradamus, who after 400 years has come to rank with Hollywood's biggest stars as a boxoffice attraction.

Hollywood's Number One travelling man, James A. FitzPatrick, will contribute twelve camera-eye views in Technicolor of ten interesting locales in the United States and two in Canada. There will be ten subjects featuring those screen perennials, the Our Gang kids, who have managed to stay young for the past twenty years.

In the newsreel division, M-G-M's plans call for greater emphasis on straight news coverage, reducing to a minimum repetitious "canned" newsreel features. *News of the Day's* three main departments will continue to be handled by chief commentator John B. Kennedy, sports authority Bill Stern and feminine stylist Adelaide Hawley.

LET'S HAVE MORE MOVIE 'SHORTS'

(Editorial in St. Petersburg, Fla. Times)

One of the encouraging developments in Hollywood resulting from growing sentiment against double features is the increasing thought being given to production of first-class motion picture "shorts."

At one time, studios were content to turn out one-reelers that were worse than mediocre in both subject and technical quality. They were largely slapstick comedy, cheaply made to fill in theater programs.

Today, Hollywood fortunately is acquiring a different concept of the purposes and possibilities of the short feature. It has tremendous educational and informative possibilities, and when intelligently directed, expertly filmed (especially in Technicolor) and interestingly conceived, opens an almost limitless field of worth-while entertainment, far superior to the dull "B" pictures which too frequently are offered in double programs.

Science, history, geography, art, music, industry and a thousand other fields of human endeavor furnish an inexhaustible source from which the skilled producer of motion picture "shorts" can draw material of absorbing interest.

ARMY CHAMPIO

IT'S BEEN almost a year since Uncle Sam called the nation's young men out of the mills and factories and offices and farms, buttoned them up in olive-drab suits, shoved rifles in their hands and said, "Boy's, you're soldiers."

They weren't a snappy looking lot, that heterogeneous collection of raw recruits. They easily fell for such old gags as trying to locate "cannon reports" or feeding the colonel's "eagles." But now, nearly twelve months have passed and some startling changes have taken place. Those young rookies have learned a thing or two about military matters and when Pete Smith, Metro-Goldwyn-Mayer producer-narrator took his cameras around to various camps to photograph the army in action he found many one-year men on the best squads the army has. Smith has compiled the films he took into a one-reel subject titled "Army Champions." It shows the best crews the Army has in action.

Opening the one-reeler, Smith introduces a 12-man rifle squad. The "team" is pictured advancing to take advantage of "fox hole" cover. Led by the squad commander, the men advance, crawling through brush and shrub. They are fully equipped and are cautious in their approach. Various members are shown camouflaged in their "fox holes," their guns held in readiness.

At the command of the leader, firing commences, riddling the targets. When the "enemy" changes position, new orders are issued and the squad moves to meet the new problem. Soon the opposing "soldiers" are routed and the "enemy's position" captured.

To show the precision, speed, and efficiency needed for effective action by machine-gun squads, Smith introduces each member of the "team" and explains his duties. Picturing the squad in action, an armored truck races across an open field. It comes to a sudden stop, a machine-gun squad hurries out and the men hastily set up their equipment. When the squad commander notes the "enemy" position, he gives the order to fire and the men blaze away at the target.

It is also pointed out that each man of the "team" can, in emergency, replace any other member. For example, the film shows two or three men becoming "casualties" and the other men leaping into the positions to take over their duties.

The United States is rapidly being armed with anti-tank guns that are accurate, fast, and deadly and to prove this the one-reeler depicts an anti-tank gun battery racing into position, coming to a halt, men working quickly to unhitch guns from trucks, and finally getting into the correct position.

On the order of the crew leader, firing commences and soon the target is completely demolished. Various members of the gun crew are also pictured at their positions and the duties of each are explained. Each man must know the gun thoroughly and be able to take any other member's place. Teamwork is essential.

In an effort to demonstrate the cooperation necessary to make a successful field artillery crew, the short subject pictures a battery of 75's in action. Each man and his position is discussed and officers at observation posts are shown. The commentator explains the functions of these officers and their relationship to the guns, depicting how the many observation posts and the correction center collect and transmit data to the battery commander who, upon receiving it, orders the guns aimed and fired. Noting where the shells hit, the posts send in the new information to the correction center, which in turns calls the battery. Another sighting, and this time the shells fall directly on the "enemy."

Larger guns are used to demonstrate the fifth championship group. Moving to Camp McQuaide, the film shows the Coast Artillery in action. Teamwork, which is essential to all crews, is demonstrated, and the guns are shown firing on "enemy warships and landing parties."

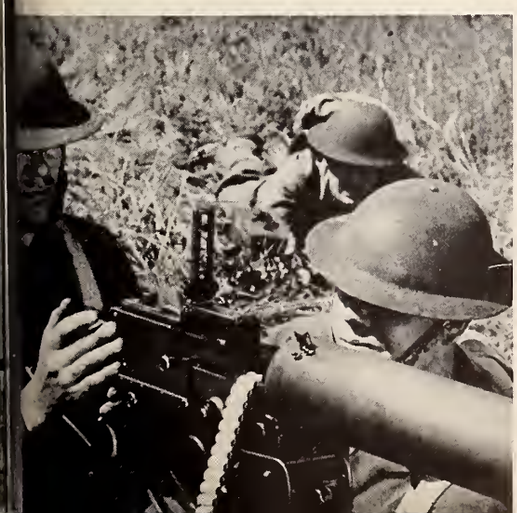
A typical gun crew at its post is described. Each man is introduced and his relationship to the gun and to other members is told. At the observation posts officers "spot" the "enemy." Correction and message centers immediately transfer information to the gun commander who prepares the "fire" order. At a given signal, the guns roar, sending tons of steel toward the "invaders."

A medal-winning crew is chosen to show

A stirring salute to yesterday's soldier boys who have become America's fighting men...Pete Smith finds that it takes a man to man the guns in Uncle Sam's new Army...here's how Uncle Sam's military muscle is getting stronger every day!

the complete procedure. Actual loading, aiming, and firing is demonstrated, and firing at night is vividly pictured.

For the final sequence, the cameras are taken to Fort MacArthur to film the operation of a 14-inch railroad gun, showing the coordinated operations of the giant mobile units along with relationships between gun, control room, observation post and observation planes. The entire operation, hoisting of ammunition, placing of ammunition near breech, opening of breech, loading, and preparing for firing is described.



Exploitation

"ARMY CHAMPIONS" is the timeliest short of this or any year. Newspapers and radio stations are devoting tremendous amounts of space and time to the question of national defense and the best way to effect it. Your film shows how the new U.S. Army, composed of clerks and farmers and factory workers, is developing into a first-class fighting force. Publicity media for your film is almost unlimited.

Newspapers for instance, will use stills from your picture. The movie critics can be persuaded to devote important space to reviewing it. Editorial writers, feature story writers and columnists should be invited to an advance screening. Military analysts for your radio stations and newspapers should be asked to attend the screening.

Another screening idea good for publicity would be to have your newspaper invite a group of world war veterans to your theatre. Their comments on 1941 warfare as compared with 1917 would make good copy.

For the human interest angle you might also invite to a screening prominent people in your locality whose sons have been drafted. Similarly, a screening for boys about to be inducted — giving them an idea of what they will be like a year from now — will make good publicity. It would be a good idea to invite local draft officials to see your picture. They would have some interesting things to say about the Army's one year transformation of raw recruits into full-fledged soldiers.

American Legion posts can play an important part in promoting your film. You might invite officials to an advance screening and have them notify their membership of your showing. You might also get them to arrange to have their drum and bugle corps (they jump at every opportunity to strut their stuff) march thru town on the day your picture opens. Perhaps they can arrange a massing of the colors before a monument of some Army hero before they disband in front of your theatre.

Because of the patriotic nature of your film you should have no difficulty getting full cooperation from local merchants for window displays, etc. A toy department, for instance, could make up an attractive miniature army display suitable for window or lobby or both.

To demonstrate the peculiar reasoning power of animals, John Nesbitt puts a boy and a chimpanzee in the same situation. Each wants to get at a bunch of bananas which are hanging out of reach. Their only implement is a pole. Naturally, the boy knocks the bananas down but the acrobatic chimp stands the pole on end and climbs up to the bananas.

OF PUPS AND PUZZLES

Even animals contribute to national defense by increasing man's productive capacity . . . If you do good work on your job some dog, mouse or monkey may be responsible . . . John Nesbitt explains "psychometry," a science used to select the right man for the right job.

DOGS, mice, chimpanzees, and other animals are playing an important role in America's national defense program, strange as it may seem. How they have aided in attaining the utmost production efficiency through the science known as psychometry is told by John Nesbitt in his newest Passing Parade subject for Metro-Goldwyn-Mayer, "Of Pups and Puzzles."

Today Nesbitt points out, great industries do not select men haphazardly for any job which may be available. Science has come to the rescue with a new technique for helping to fit the man to the job. Men are selected for positions today only after several tests.

How scientists arrived at preparing such tests is shown by behind-the-scenes studies of animals in experimentation. The theory is that by observing animals' reactions to certain stimuli, one can judge better what to expect from humans under comparable conditions. To show this, Nesbitt pictures a mouse motivation problem. A mother mouse is given the choice between food and her new-born litter. She selects the food — leaping into a water trough and swimming to the cheese. Following this, a male mouse is placed with her, but once again the food is the basic urge.

Various animals react differently, however, so a cocker, wire-haired terrier, and a bulldog are used. Still using food as a basic stimulant, an experiment is performed which will bring out emotional and temperamental reactions to a given situation. As a circle of light appears on a screen a bowl of food is placed for the dogs to eat. But when an ellipse of light appears, empty bowls are set before the dogs. Then the circle and ellipse lights are flashed simultaneously, causing a great emotional reaction. The wire-haired terrier becomes greatly disturbed; the cocker seems to go into an emotional stalemate, and the bulldog remains calm and unruffled.

To draw a connection between animals and job applicants, Nesbitt returns to the personnel-testing room. Three men are given a problem and told to complete it in a minute or "perhaps no job." While they are busy at work, the psychometrist whips out a gun and fires into the air. Three different reactions are seen. The first man is tense and undoubtedly quite startled and on the verge of panic. The second man is more stunned and seems to be thrown into a lethargy by the strain of competition and the suddenness of the shock. The third contestant, while startled, seems completely in control of himself.

From this test the personnel manager is able to select the right man for the correct position. The first man who proved high-strung, temperamental, and nervous is assigned to the stockroom where he can work alone and not be subjected to disturbing factors. The second man who was practically stalemated mentally because of the conflicting emotional disturbances is put on the assembly line where he is subject to constant supervision from other men. The third subject can be trusted to work under almost any condition without fear as to what effect various disturbing influences will have on him, and he is assigned to an inspector's job.

Another fascinating test has to do with ingenuity. A chimpanzee is given a pole to reach a banana hanging from the ceiling. He easily scampers up the pole and grabs the banana. Then the pole is taken away and a man is substituted for the pole. The chimp pushes him around, maneuvering him into position and then climbs up the man. The film shows how this test is related to an ingenuity problem in humans in which a man with two two-foot planks is told to arrange them so that he can walk to an island in the middle of a six-foot square tank.

Exploitation

THIS unusual subject lends itself to a number of unusual promotion angles. Since it shows how experiemnts with animals are used to prepare tests for human aptitudes why not have the personnel manager of a local factory sit in on an advance screening together with the science editor of a local newspaper. There should be a good feature story in this based upon the personnel managers opinion as to the merits of the experiments in the film as applied to his factory staff.

The psychology or advanced biology classes of high schools and colleges will be particularly interested in "Of Pups and Puzzles." You might invite the instructors of such classes to a screening or it might be feasible to have your newspaper invite an entire class.

Because dogs, mice and monkeys play an important part in your film pet shops should easily be persuaded to devote important window space to your showing. In exchange, let the pet shop advertise that guest tickets to your theatre will be given to everyone purchasing a pup during the time of your showing.

HOBBIES

Are you bored?—then get yourself a hobby . . . Don't waste time on castles in the air, try building a real one instead . . . John Nesbitt investigates some of the world's most interesting avocations.

IT'S PRETTY generally agreed that everyone should have a hobby, something to relax his mind, to take him out of the routine of his day-to-day work. The question then is what is a good avocation for the average man of average means. Well, in his latest Passing Parade subject for Metro-Goldwyn-Mayer commentator John Nesbitt presents a number of hobbies which should give audiences a number of ideas.

In the film titled "Hobbies," Nesbitt points out that the only limit to a man's choice of a hobby is his purse. Rich men can collect rare art treasures, first editions of books, various trinkets from all parts of the world or a thousand and one other things which require money in addition to time. But what of the man of average means?

Well, the film shows one of the nation's most popular hobbies is the construction of miniature railroad lines complete with tunnels, bridges, stations, tracks and trains. For an example Nesbitt depicts the work of a brilliant executive who makes and plays with trains in the attic of his home.

The extreme of relaxation hobbies is whittling, Nesbitt claims. "It is the best way a man can find of looking as if he were doing something, when actually he's loafing." The examples of whittling shown, however, will some day make valuable pieces for a collector of carved objects.

. . . but a French postman tops them all. Though he walked twenty miles each doy carrying mail he spent every night for thirty-three years building on elaborate castle in which to live.

Some people make a hobby out af building and running intricate model railroods. Others find great pleasure in constructing ships inside of bottles, a task which requires infinite patience . . .

A most unusual hobby revealed in the film is that of a wheel maker. This man made, fine, round wheels for a quarter of a century, but, for relaxation, made oval ones, which could have no earthly use. Another man has strung a cable across a canyon over which he rides a bicycle daily. Although he has received a dozen offers from circuses and shows for him to do the stunt for money, he has refused them all, preferring to do the hazardous stunt — as a hobby.

Among the more popular hobbies is the making of miniature ships and the placing of them in bottles. The film depicts the secret of how this is done and the patience and skill it requires.

Turning to what he believes one of the most amazing hobbies ever uncovered, Nesbitt next shows the work of a solitary old woman who had lived in poverty all her life. The lady had died just two weeks before the pictures were taken. She had carved some of the most amazing and perfect carvings yet discovered, and she had used only a set of tools made from sewing machine needles. During the years she practised the hobby she became a great artist, and Nesbitt predicts that some day the carvings will become fabulously priced items for sale in the great galleries.

One of the strangest hobbies was discovered on the coast of France. It was the avocation of a postman who walked twenty miles a day and received eight dollars a month. Year in and year out he plodded the same route frequently delivering mail at an ancient castle. During this time he dreamed of having a palace of his own, and one morning he hit upon an idea. Each day after that he would carry home a few stones after work. Clumsily he began building, and very slowly as the years went by there rose one of the earth's most amazing habitations. It took the shape of great castles he had seen in pictures. He was building his own palace.

Today the postman's palace towers high into the sky and is more than seventy feet long. In an extremely rare group of photographs the film shows the fifteen chambers and the vast corridors, all done by lamplight after the postman had worked twelve hours a day delivering mail. It took the man ten thousand nights—thirty-three years of labor. When the unique structure was completed, the man was in his late seventies, and when he died he was buried in a lordly tomb constructed by himself.

Pointing out that whether they are wise or ridiculous the things men make for the fun and joy of it are one of the secrets of happiness in life, Nesbitt brings his newest one-reeler to a close.

Exploitation

MOST towns have a number of hobby clubs whose interests are centered on such things as amateur photography, model airplane building, stamp collecting, etc. All such organizations should be contacted and advised of your showing. Their membership will certainly turn out.

Perhaps you can arrange with your newspaper to run a contest among all hobby clubs, the winner in each category to receive prizes donated by local merchants.

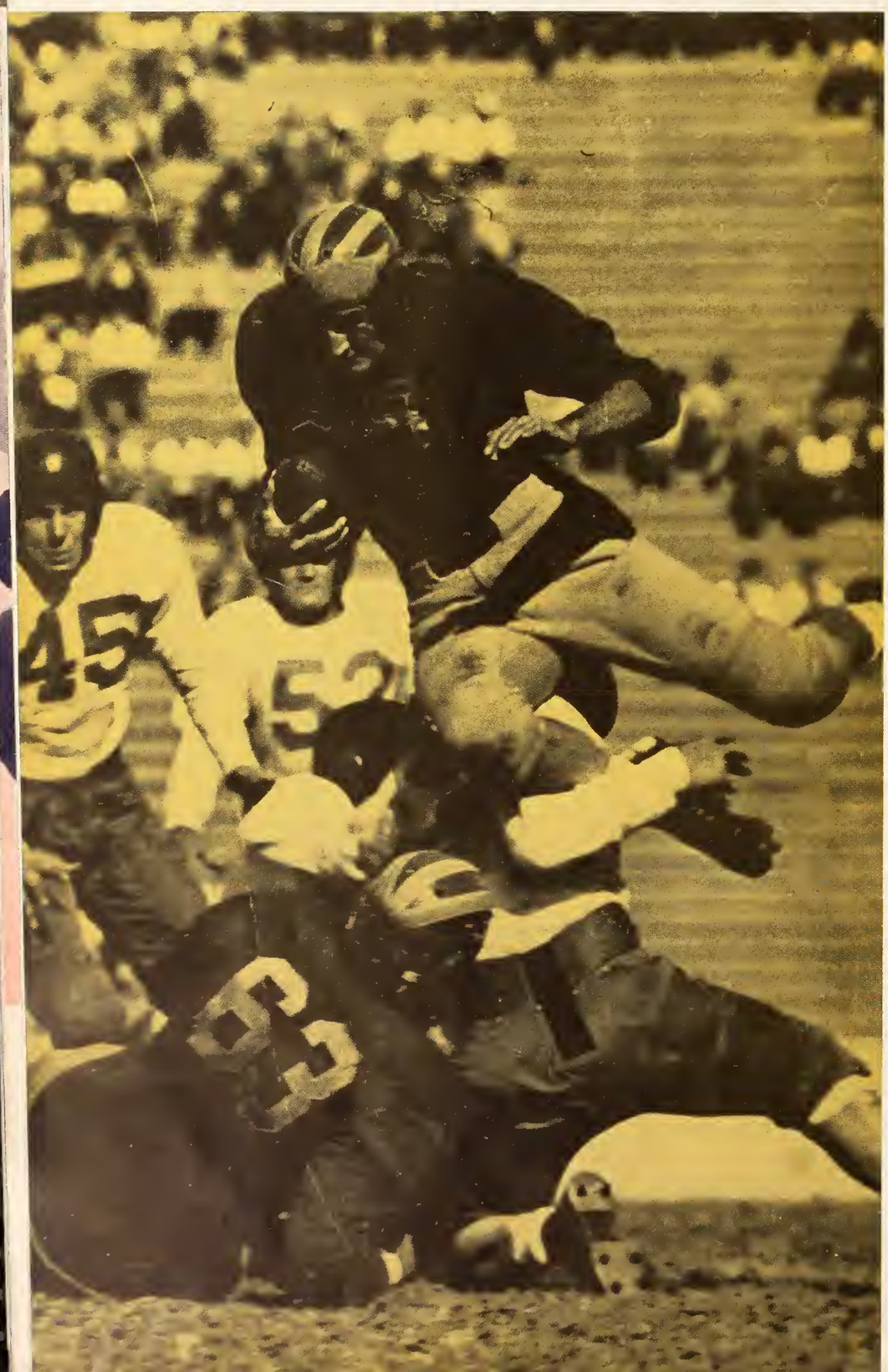
A contest in which all newspaper readers could participate would be one based upon the idea, "My favorite hobby is" or "My idea of an interesting hobby is" etc. Guest tickets to your theatre could be awarded for the best letters received.

People who make things in their spare time are always anxious to put them on display. Perhaps you can get a local store to put such a collection in one of its windows. This, too, could be made into a contest by having customers vote for the "gadget" they thought most novel or aristic. A similar collection should be placed on display in your lobby.

Schools are always trying to get children to adopt some hobby. Invite local school officials to an advance screening and get them to advise students of your showing.

FOOTBALL THRILLS OF 1940

No review of last year's football season could be complete without devoting some time to Michigan's wonder boy Tom Harmon. Pete Smith depicts the fleet-footed, snake-hipped halfback in the last play of the last game of his college career, a touchdown run against Ohio State.



HOVERING over the sports horizon is another of those phenomenal ten-week periods which, like a tornado twister, descends each year upon the nation leaving in its wake only tattered memories of other sports events including World Series baseball. In conservative circles this cycle of national hysteria is known as the football season.

For two and a half months the pigskin pushers will be national heroes. Their names will be on the tips of peoples tongues. Each fan will sound like a memory expert as he reels off the record of his favorite backfield combination. But ten weeks out of fifty-two is a comparatively short period of time. During the intervening months names and records begin to grow dim. Rust piles up in the memory of the most rabid football fan. That's where Pete Smith comes in. For the fourth time, in as many years, the famous Metro-Goldwyn-Mayer shorts commentator will get the pigskin business off to a flying start by supplying gridiron enthusiasts everywhere with a ten-minute review of all the names and all the games that made the last season so outstanding. Titled "Football Thrills of 1940" the film presents a coast-to-coast camera-eye view of the past year's fourteen outstanding games.

Beginning with the Notre Dame-Navy fracas, Pete shows Navy's Gebbert galloping to a touchdown after dodging most of the Notre Dame squad. But later in the game the fighting Irish go into high gear and sink the Navy in a broadside onslaught.

"No wonder they won," comments Smith, as a Notre Dame back starts down the field on a long run. "When they have the ball they can't be stopped."

"So I'm wrong," he concludes, as the player is stopped in his tracks by the camera in order that the play may be analyzed.

The action-packed University of Southern California-Illinois battle is next in Pete's review. Bob Peoples intercepts a pass and starts tearing up the field.

"No, no. Come back!" Smith shouts frantically. And Peoples suddenly reverses his field only to be smacked by an opposing linesman.

"Well," says Pete, with a shrug that is audible in his voice, "that's what you get for listening to me."

The thrilling Fordham-Pitt game which was played in a blinding blizzard next comes into view. While loyal fans sat huddled together, stoically ignoring the

Pete Smith's prelude to America's annual football frenzy . . . reviewing the highlights of last season's gridiron classics from Coast-to-Coast . . . $10,000,000 worth of football in ten thrilling minutes!

freezing weather they saw Fordham's Blumenstock, hitting on all twelve, gallop down the field without benefit of skid chains, dodging tackler after tackler until he was finally brought to earth at the very last moment.

Smith then shows the sensational play in the Princeton-Vanderbilt game which is considered by many as the play of the year. A forward pass is completed, followed by a quick lateral and then a dash across the goal line. This play made it possible for the Princeton boys to nose out Vanderbilt 7-6.

The old Statue of Liberty play was hauled out by Fordham in the game against Texas A. & M. But, the film shows, the Aggies stopped the Bronx boys on this particular play by a vicious tackle on the goal line.

The contest between Pennsylvania and Princeton, also had its share of thrills. The film depicts Bob Jackson's famous 98-yard run to a touchdown, scooting up the sidelines through the entire opposing team.

A vigorous 19-18 battle between Boston College and Georgetown had numerous spectacular thrills of which Smith has selected the best. A Georgetown double-reverse with McFadden carrying the ball netted six points on the scoreboard. But a pass with O'Rourke heaving the ball to Miamicky who dashes up the sidelines shaking off tackler after tackler, ends Georgetown's three-year winning streak.

Pete then turns to the Fordham-Tulane game to catch that spectacular 81-yard run by the Ram's Noble who snared a long kick, dodged half the Tulane team, broke into the open and crossed the goal line standing up.

In the classic clash between Notre Dame and Army, Smith features the 80-yard run to a touchdown by Juzwik which wins the game for the Irish.

The film then moves to the far West to pick up the California-Southern California fracas. Caught by the camera are Hatcher's 70-yard run through a field of players to a touchdown and Jim Jurcovich's interception of a Southern Cal. pass on the California goal line from which he ran the entire length of the field to score for the Bears.

Last year's famous juggling act in the Penn-Cornell game is also included in Smith's review. The ball is passed through the air, the receiver juggling it numerous times before he finally holds on to it for a large gain. The kick-off of the Notre Dame-Georgia Tech game proved to be the highlight of that battle. Hancock sprinted 90 yards after the opening boot to a touchdown.

Another of last year's hair-raising scampers was the ball-carrying stint of Paul Kromer of Michigan. Ohio State tacklers just couldn't hold on to the man, and the Wolverines were on their way to another victory.

Tom Harmon, Michigan's football wonder-boy, is next pictured in action by Pete. "Not even California could dim the luster of the most dazzling grid star of recent years," says Pete, as he pictures him running back an opening kick-off 94 yards to a touchdown in the very first play of the game. Against Ohio State Harmon is shown making the final touchdown in the last play of his brilliant career. As he is led from the field by teammates thousands of spectators rise to their feet in one of the greatest ovations ever given a football player.

Exploitation

FOR the fourth successive year Pete Smith presents a pre-season round-up of the highlights of last season's biggest football games. Each of the subjects has attracted more attention from the public than the average short which means that people go out of their way to see these gridiron subjects. It's your job to let them know you have another outstanding football review.

By all means arrange an advance screening for the sports editors of your newspapers. This is bound to result in important space on the sports pages. You might also invite the coaches of local high school or college teams. Very likely they will send their squads down to see your picture.

Another thought would be to have a newspaper invite local teams to a screening as guests of the paper. This is good promotion for the paper and seat-selling publicity for you.

A good contest idea would be to offer guest tickets to the newspaper readers who submit the closest advance estimates of the scores in current football games.

A contest idea for radio would be to have the station devote a program to college songs and offer prizes to the first so-many listeners who submit lists correctly identifying the school each number represents.

During the gridiron season all kinds of stores use displays featuring the football motif. Get them to use stills from your film.

SOUTHERN CALIFORNIA vs. ILLINOIS

PENNSYLVANIA vs. CORNELL

NOTRE DAME vs. NAVY

FORDHAM vs. TEXAS A. & M.

MICHIGAN vs. OHIO STATE

ALLEY CAT

BECAUSE an alley cat insisted upon yowling beneath his window every night, Hugh Harman, cartoon producer for M-G-M, decided to find out just why the little animal chose the darkness to raise a rumpus. After a few evenings of investigation he came to a sympathetic understanding and for the edification of "the league of nocturnal shoe-throwers" Harman has included his findings in his latest Technicolor cartoon for Metro-Goldwyn-Mayer.

Titled "The Alley Cat," the one-reeler opens with an attractive female feline walking out onto the balcony of a beautiful mansion to admire the full moon. Below, Tom, the alley cat, is searching through a few rubbish cans for food when suddenly, and quite by accident, he looks up and sees the beautiful creature above him. The fair female gives Tom a great big smile and he almost goes wild. Tom leaps to the top of a nearby fence and goes into a little jig. Meanwhile his girl friend sings a little ditty and three of Tom's friends join in on the chorus.

Rover, the dog of the house, tired of the serenade, rushes out of the house to break up the meeting. The cats see him and disappear over the fence. There are two knot holes in the fence and when Rover comes close to one Tom sticks a discarded egg-beater through and twirls it against the dog's tail. When Rover whirls around to face his enemy his tail is in front of the other hole and the same procedure occurs.

Tom, perched on the fence overhead, gets an idea. He grabs a used light bulb from the rubbish heap and drops it on Rover's head. Terrified by the explosion, the dog retreats to his dog house. Tom quickly follows up his advantage. He goes back to the trash cans and gets a bottle of chloroform and a spray gun. With these weapons in hand, he moves on to the dog house. Tom sprays the chloroform into Rover's face and the dog goes out cold.

Free from his enemy, Tom leaps to the balcony and, with his lady love, enters the house. During the interim, Rover, recovered from the effects of the chloroform, races into the house. He chases Tom from one room to another. When Rover appears to be gaining, Tom scoops some hot ashes from the fireplace and drops them on the dog's tail. Rover skyrockets out of the house and lands on the butler's neck. The dog then chases Tom around the butler. The servant lifts a broom and swings it down on Tom, but the animals are moving too fast and he smacks Rover instead. The dog flattens out like a pancake and Tom manages to escape.

M-G-M CARTOONS

MIDNIGHT SNACK

THE same cat and mouse who were so well received in their first Metro-Goldwyn-Mayer cartoon, "Puss Gets the Boot," are back again, by public demand, in another co-starring vehicle titled "Midnight Snack."

Supervised by William Hanna and Joe Barbera, the Technicolor one-reeler opens on Jerry, a little mouse, loaded down with a big slice of cheese, struggling away from the ice-box. He looks about cautiously as he staggers forward, making sure that he isn't being followed by Jasper, the cat. However, the cat has spotted the mouse and creeps stealthily after him.

As the mouse continues on, Jasper puts an occasional dish, pot and pan on top of the cheese, and the mouse begins to collapse under the load. Dodging out ahead, the cat grabs a rolling pin and puts it directly in the mouse's path and puts down slices of bread to form steps leading to the rolling pin. The mouse struggles up the steps and onto the rolling pin. He loses his balance and crashes to the floor amid pots, pans, dishes and cheese.

The mouse struggles to his feet and starts off again with the cheese. Now the cat drops a flatiron on Jerry's tail, takes the cheese away, and returns it to the ice box. However one of the dishes slips and falls to the floor. The cat hears the maid coming. He grabs the mouse shoves him into the ice box and then ducks out of sight. The maid opens the box and finds the little mouse cowering in a corner.

Jasper comes running out and immediately sets out after the mouse. Jerry manages to trick the cat into chasing him around the legs of a chair and by doing so Jasper ties himself into a knot. The mouse slips into an electric toaster by mistake and after simmering for a few seconds is catapulted out by the automatic release.

The little mouse then runs up the venetion blinds and the cat jumps after him, misses and lands on the end of an ironing board attached to the wall. The board teeters and the cat struggles to hold on.

Swinging down on the blinds cord, the mouse grabs a fork. Then swinging wide, Jerry with fork pointed, jabs the cat and Jasper sails through the air and crashes into the open ice box. Needless to say, the contents are destroyed.

Again the maid enters the room, this time thinking that Jasper has eliminated the mouse. She looks into the ice box and there she finds Jasper shivering in the corner. Jasper is immediately thrown out of the house and then when all is quiet, the little mouse returns to the ice box there to enjoy his piece of cheese in comfort, quietude and peace of mind.

If you want to hold your husband — back, invite his friends up for a poker game and then set the table for a ladies' tea. It will probably turn out badly in the end.

HOW TO HOLD YOUR HUSBAND — BACK

To save hubby from the draft board just bang his feet flat, freeze his finger in the ice-box and beat a drum near his ear. By then he may not be worth saving.

What type of wife are you, lovey-dovey, palsy-walsy or just plain possessive? . . . Pete Smith describes some feminine factors which undermine the foundations of the marriage institution.

DOES your wife nag you? Does she think you're in a rut? Well step right up and consult Pete Smith. What? Well certainly Pete Smith is a movie maker. He makes short subjects for Metro-Goldwyn-Mayer. But that doesn't prevent him from being an authority on domestic relations. As a matter of fact Pete became an expert on the subject while he was making a short about it. Just as he learned how to cook while making several Prudence Penny cooking shorts and how to carve while making two shorts on carving and how to train animals while producing a number of animal shorts, so has he learned how to train wives while making "How To Hold Your Husband—Back." For the edification of couples recently married or contemplating wedlock Smith presents his conception of the major faults of modern wives, depicting three types who most effectively hold their husbands—back.

Pete starts his little story in the make-up department of a motion picture studio. Vera Smart *(sic)* is dabbing her face with powder. Smith explains that she will enact several types of wives who unconsciously hold their husbands back.

Type 1: The scene is a smart little apartment. On the wall hangs a calendar covered with doodling in the shape of hearts. The narrator explains that this is the lovey-dovey kind whose husband must tell her he loves her fifty times a day or face the threat of her return to mother. Hubby kisses his wife good-bye and dashes off to work, only to return a moment later for another kiss and then another and then another. Well, of course he's late for work.

At the office hubby finds a memo on his desk stating that a new man will soon be chosen for a managerial position. Qualifications desired are aggressiveness, efficiency and promise of executive ability. Hubby wants the job but his dear spouse doesn't make it easy for him. In the middle of the day she telephones and won't be satisfied until he tells her he loves her which he does, and which the boss overhears. P.S. He doesn't get the manager's job.

Type 2: This describes the budding politician's wife. She believes in being one of the boys. But when her husband brings the lads over for a quiet game of poker they find everything set just right—for a ladies bridge game, lace table-cloth, tall-stemmed fragile glasses, tiny ash trays, etc. Fragile chairs bend as the men sit down and they spend most of their time trying to keep their big hands from crushing the dainty glassware. Wifey then becomes a general busybody, leaning over the men, moving glasses and emptying ash trays. The saturation point is reached when just as a series of raises are in progress the loving wife plops a strawberry short cake right in the middle of the table. Whereupon the game breaks up.

Smith's final type is a relatively new discovery. It is the woman who just can't stand the thought of her handsome husband being in the army with all those other ordinary men. She decides to get him deferred. While compliant hubby sits in a chair she pounds his feet with an ironing board, bangs a skillet with a hammer close to his ears, squirts vinegar in his eyes and freezes his trigger finger in the refrigerator. The draft board is fooled—but not for long. Brilliant hubby signs his release with a supposedly frozen finger, reaches for a coin he hears dropped and stares at a passing blonde. Hubby is last seen in the army, currying horses and peeling onions.

Smith concludes his new Specialty by returning to the actress, Miss Smart. He introduces the audience to the source of her material knowledge a handsome suntanned gentleman in a pith helmet—obviously a polo player. As the camera pulls back, however, the young Lothario is seen to be a member in good standing of the Department of Sanitation.

John Hines directed the film from a script by E. Maurice Adler.

Exploitation ☆ ☆ ☆

IN "How To Hold Your Husband — Back," Pete Smith lands another laugh hit flush on the entertainment button. For years the best known personality in the shorts field, Pete Smith today outranks many feature stars as a name of proven marquee value. Alert showmen make it a practice to include every Pete Smith subject in their newspaper ads, lobby displays and all other advertising. For publicity purposes, arrange to invite local brides to a showing of "How To Hold Your Husband — Back." Names can be obtained from the marriage license bureau. The chances are that your newspaper will be interested in a photo of the group as well as a feature story outlining their reactions to your film.

Women columnists and editors of newspaper women's pages are always interested in material of a humorous type. A suggestion that they look at an advance screening of "How To Hold Your Husband — Back" may result in valuable publicity.

How To Hold Your Husband can be used as the theme for any number of coop ad and window display tieups with women's apparel, home furnishings, food products.

HOW TO MAKE A BUCK

— — Purse Snatching

The increasing number of jiu jitsu adepts among the gentler sex has made this old favorite extremely hazardous... without doubt, under ideal conditions it still offers a fertile field for an energetic workman . . . however, to the more conservative exhibitor Leo Jr. recommends his short but sure little box-office builders as a safer, infinitely easier means of obtaining extra revenue.